





GREAT HEROES CARRY THE JOURNEY'S BURDENS,
NOT ON THEIR SHOULDERS, BUT IN THEIR HEARTS.



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Cover Design by Ty Carey and Ruth Bosch.
Interior Design by Ty Carey.
Inside cover: 'Mother's Maze (Palace North)' by Tim Mcburnie.
Designed in Melbourne. Printed in China.
First Edition, 2017.





THE ART OF ARMELLO





FORWARD

For me, Armello began in 2011 at one of those small corner pubs that flourish in Melbourne's inner suburbs. A guy I'd just met, via a series of tenuous connections, explained how he and his team had an idea for a game and a crazy plan to get it done. It may have just been Ty's way with words or the influence of a pint, but somehow it all made sense and I knew I wanted to be part of it. Since then, Armello has been a consistent part of my life - not always in the all-consuming way it has been for the core League of Geeks team, but always there, with characters needing development, cards to be worked on or animation to do.

It's been interesting and challenging work but, if I'm honest, actually pretty easy. Which is not really the right word, but the business of being an artist is occasionally fraught with fractious personalities or large egos or a lack of direction that can make a job unnecessarily difficult and have you regretting ever putting pencil to paper. My experience with the League of Geeks has been just the opposite. They each bring an area of expertise and experience to the table and share a strong vision for the game we were making. It's Ty's hard work in particular, in laying the groundwork and articulating clear briefs, that left me free to concentrate on trying to generate the best work I could. So as you flip through this book you'll see my name on a bunch of the artwork, but not the countless emails Ty sent explaining the particulars of each character, or card. You don't see the red line images where he carved away my mistakes or brought me back on course. But what you will see, all through this book and through the game itself, are the results of his hard work.

Of course you'll see plenty of other names in here too and these people served to make my job harder. Just when I thought I was getting my stuff on point a new card or design would show up in the artist directory. And it would be good. And I'd realise how far I still have to go. They're all younger than me too, which is particularly annoying.

My background is in animation, mostly 2D and mostly for television and I've been doing it for a while now. But I'm a newcomer to the games industry and my experience has been really rewarding. Not least because of the amazing people I've had the chance to meet and work with but also because of the community involvement and support. The constant enthusiasm, belief and encouragement made us think more closely about what we were doing, made us work harder, occasionally made us crazy, but ultimately helped make Armello the amazing game that it is. So I want to say a big thanks to all the backers, early accessers and players who have taken a moment to let us know what you think.

I hope you enjoy this book and the game.

~ **Adam Duncan**
Lead Artist







SHE MOVES GENTLY THROUGH THE DARKENED FOREST, ENVELOPED BY THE SWYLD. HERE, EVEN ALONE, THE BEAR IS EMBRACED BY THE MOTHER. HOPE MOVES HER, THE BELEIF THAT ALL WOUNDS CAN BE HEALED.

INTRODUCTION

Developing Armello was something of an obsession that spanned years of hard work, incredible joy and sometimes, heart-breaking difficulties. It burned with a life of its own and swept us all up and along for the ride. We were true believers! It had us in some kind of magical glamour; fixating us for five years, a successful Kickstarter campaign, the formation of our own studio, two traditionally animated game trailers, the involvement of about twenty artists from all over the globe, Early Access on Steam, and a worldwide launch on multiple platforms. It was a gigantic undertaking. Folks made a lot of sacrifices and did a lot of work, risking their own time, powering away under their own ambition. All we knew when we set out Armello's early direction, was that we loved the idea of an animal kingdom mixed with board games, dice and cards, and we were desperate to flex our game development muscles and creativity on our own.



SIR PIG
Ty Carey

I started alone with a lot of art to make. I had no art department and was desperate to find artists who were both extremely talented and who'd come aboard only for 'points', a system where you'd get a percentage of the game's profits in lieu of upfront payment (all artists understand that awkward moment when you're asked to work for no pay; I became *that guy* who asked). Nobody was on a wage; we could only offer an investment in the eventual earnings of the game. It was risky, but we had something interesting, and it became obvious that other people thought so too. Certainly, there was nothing like Armello in the local development scene. Folks happily started to come aboard.

My initial drawings seem to me like they're from another time and place, possibly drawn by a completely different person. My background as an illustrator was your 'Magic the Gathering' variety and I knew we needed something unique, unmistakably Armello. We'd pitched ourselves as *Kung Fu Panda meets Game of Thrones* (a very compelling way of describing yourself it turns out), and in that spirit I wanted to be Pixar, or Dreamworks, but of course we had none of their resources. I wanted something a traditional animator would draw. Something that wasn't typical fantasy.





Destiny sometimes works in your favour; at this juncture I happened to see the work of Adam Duncan. I'm convinced this was some fateful, magical coincidence. Maybe the Wyld itself was guiding us. Not only was Adam a local Melbourne animator, his animator's eye was something that Armello needed. The guy had talent, like, *Disney* talent.

Adam took a gamble and we met at a pub in Brunswick to talk about the project. In hindsight I imagine he thought he was dealing with a lunatic. I was trying a lot harder than I probably needed, Adam liked the pitch and was happy to come aboard to help. As soon as his pen touched tablet you could tell he was beyond perfect for the role of character artist.

After a series of experiments (you'll see in this book), I wanted to push the stylisation further. It was no good looking like a Disney film. Our characters needed to look uniquely Armello. But how? The key was in further simplification. I asked for the silhouettes of our characters to be reduced to the most simple, elegant lines. Adam understood this even better than me, and his first trials of this technique were immediately appealing. We had Armello's unique style.

As an added bonus Adam and animation co-offender Ann-Marie Denham belonged to an animation studio called 12 Field and with a grant supplied via Screen Australia became the key creators of Armello's two trailers.



EARLY RABBIT WARRIOR | Ty Carey



These kinds of victories weren't unique to the development of the characters. The rest of the game was already being developed and had its own heroes too. Simon Boxer, a talented concept artist from Perth, was actually the first additional artist to come on board, carving his way through our gigantic pile of game cards, all of which were going to be animated - incredibly typical of our mad desire to make Armello "best in genre". Jerome Jacinto and Melissa King were champions who smashed through ludicrous piles of cards. Space prevents me to mention all of these heroic people and moments here, but they're across the game; 3D character models (Gavin Kusters), 3D board tiles (Paul Harris), 3D Animation and more.

If I had to pick the thing I'm most proud of, and one thing that we set out to do that we succeeded in, it was developing characters and visions that were diverse and inclusive. Male to female ratios were balanced. We avoided the easy path of resorting to typical gender traits. These were heroes that had wide appeal to all ages and people, and I was incredibly happy at our first outing at PAX Australia seeing such positive reactions from folks, particularly women, who visited our stand. I wanted everyone to be able to feel included by our world, and game.



EARLY THANE | *Ty Carey*





STARS BREAK THROUGH THE FOLAIGE AND SHE RAISES HER SNOUT TO THEM. THEIR REFLECTIONS GLITTER IN HER EYES, AND SHE BREATHES IN THE WYLD'S MYSTERY AS, HUMMING, THEY PASS OVERHEAD,

Armello, ultimately, is a place where the forces of Wyld and Rot battle. I wanted to flip our own environmentally damaged world on its head; in Armello mother nature, the Wyld, rules supreme. Young and vast, pulsing with pure, natural, virgin energy. It's full of life, unchallenged, almost devoid of intrusive technology. I think this is the place where we'd all like to be: in a healed world.

So Armello is now largely complete, but even after all this time and effort, she still has that same wonderful, frightening, magical grasp over us. Who knows where she'll take us next?

I hope this book acts as a testimony to the artists who poured their hearts into Armello. I saw thier struggle and victory, and I can honestly tell you that no words here, or pictures in these pages, can illustrate or describe my profound love and respect for them all.

May Wyld guide you,

~ Ty Carey
Art director



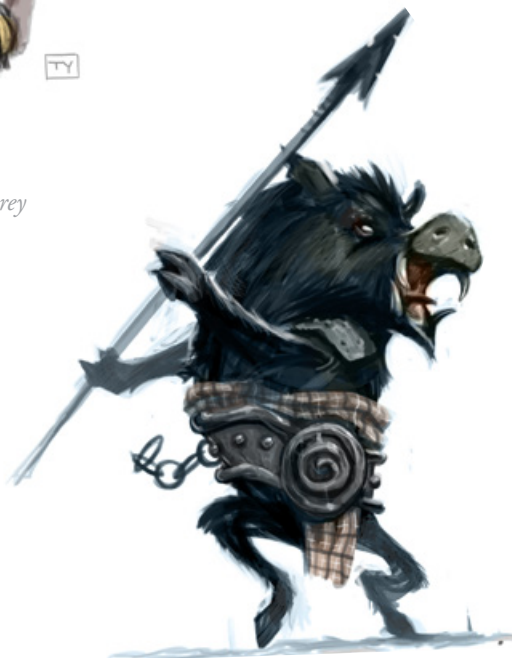
EARLY SANA | Ty Carey





EARLY PREVIS CHARACTERS | *Ty Carey*

The Quill symbol is where you'll read some behind-the-scenes production thoughts and notes. It should give you some insight into the decisions and processes we went through with Armello's visual development!



Before Armello's period was locked down to 'early medieval Europe' we played with the idea of having Napoleonic era technology and aesthetics, however we felt this ultimately did not suit the 'dark fairytale' theme.





As one of my very first tasks, I concentrated on the symbols that would represent the mythological forces of Armello. Formalising the beliefs of the denizens seemed to be a great first step in understanding the world we were creating. What do they care about? What motivates them?

ARMELLO SYMBOLOGY | Ty Carey









THE BEAR CLAN

STRENGTH IN SPIRIT



The ancient secrets of the Wyld elude almost every creature and clan in Armello, save for the ancient Bear Clan. Said to have walked the lands during the time of the Druids of Old, the Bear dedicate themselves to the perpetual cycle of nature, drawing great magical power from Armello itself. Ever-wise, the Bear are pillars of reason and foresight. The clan has served the Royal Court as soothsayers, spiritual advisors and sorcerers since its very inception, and was fostering magic practitioners of legendary power and ability long before that.

It is often whispered that the Bear Clan, mysterious and reclusive, continue the ancient druids' ruthless, blood-soaked rituals. Although true to an extent, these tavern

tales paint them as dark sorcerers and purveyors of death. The truth however, is that with little need for materialism, and pacifists at heart, the Bear live peacefully amongst the great forests and

glades of Armello, their relationship with the land and the mysterious power within providing them all the spiritual (and literal) sustenance they require.



(left & top right) BEAR CLAN WYLD TREE | Simon Boxer

(above) BEAR CLAN SHAPES | Adam Duncan





EARLY SANA

Adam Duncan

Sana represents the power of the Wyld. We wanted her to exhibit the druidic style of the Bear Clan. I wanted to avoid over detailing to keep the heroes iconic.



SHE HEARS NOT THIS TALK OF PROPHECY SWIRLING AROUND HER. SHE OCCUPIES THE NOW. CONSUMING EVERY MOMENT TO ITS FULLEST. SHE WILL GO WHERE HER HEART LEADS.



STAFF CONCEPTS

Ty Carey

Having the right staff was important for completing Sana. It had to look natural; like it was found on the forest floor and repurposed. The shape, and knots, had to flow organically.





(above & below) **SANA KEY POSES**
Adam Duncan

Armello's style came together when we decided to simplify our linework and do away with any superfluous detail in the silhouette. Compare these sketches and linework with the ones on the opposite page.



SANA

FOREST SISTER

SANA
CASUAL
Adam Duncan

Some say she was raised by the Druids themselves, or that age-old tales foretold her role in the coming of the rebalance. Whatever her fate, she is kin to the Wyld, and its powers are as familiar to her as a mother's embrace. Sana lacks material needs or desires, instead following the path of the Wyld and the teachings of old. The clan's soothsayers speak of prophecy, but Sana remains humble. A sorceress and shaman of incredible talent, the Wyld speaks through her, fueling her immense power. They say she will be the one to bring balance, for it already dwells within her.

PRIESTESS



BRUN OAKBREAKER

BRUN
CASUAL
Adam Duncan

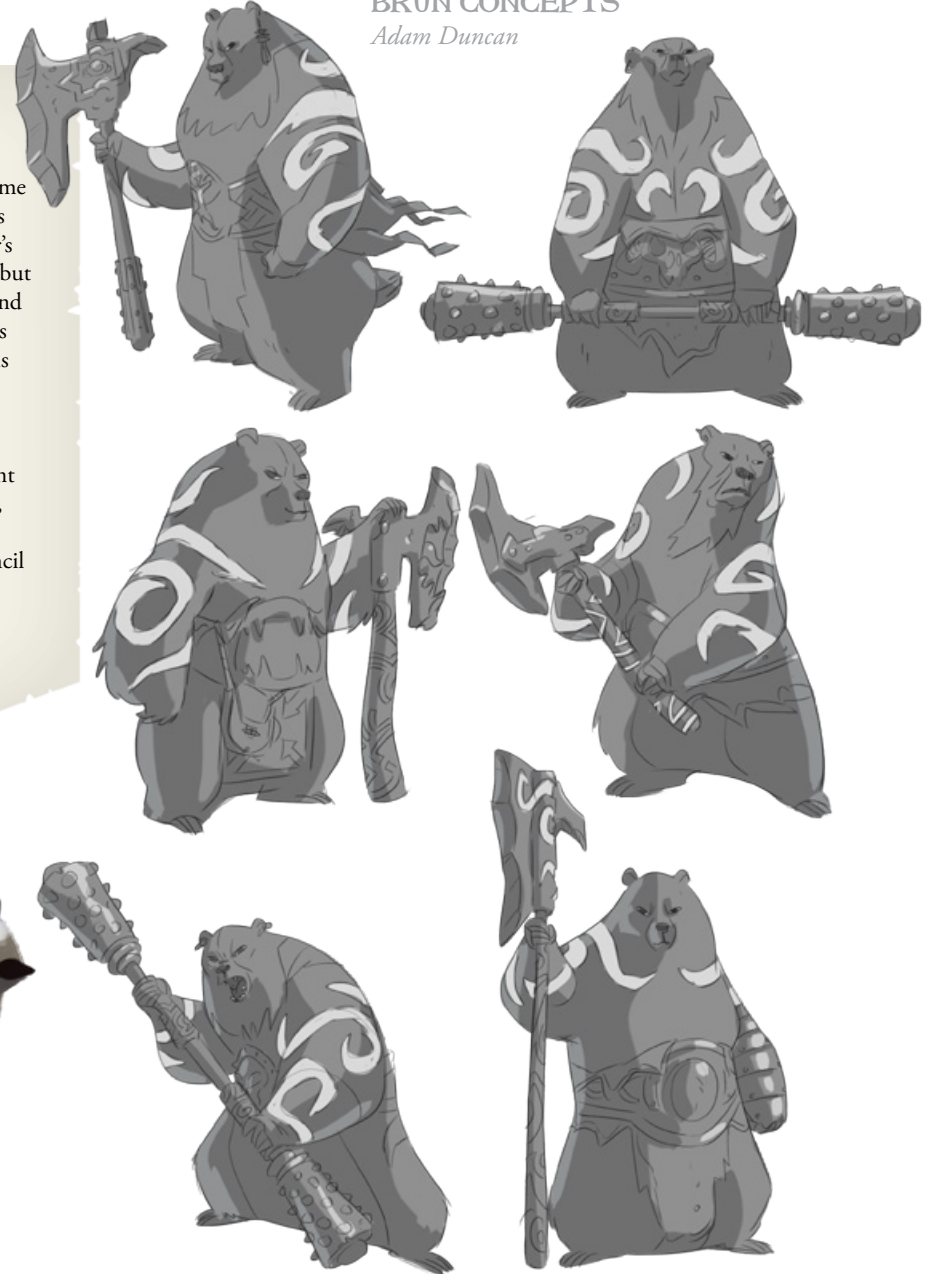


The soothsayers had foretold; Brun, son of Banebreaker, was not only to command the Wyld, he would become its vessel. As cub became bear though, things didn't quite go as planned. He had his father's bravery and he certainly wasn't a small bear, but the Wyld did not seem to agree with him. And not through lack of trying. In time, the clan's eye drifted from Brun and frustration saw his father's temper arise within him.

Then Brun stumbled upon a long forbidden practice; scarcasting. Resurrecting this ancient discipline soon became grounds for his exile, and since Brun has roamed the great forest. That is until stepping before the elder council to tell them he was representing the Bear Clan in its bid for the throne, with or without their blessing.

SCARCASTER

BRUN CONCEPTS
Adam Duncan





BRUN MODELLING REFERENCE

Adam Duncan

Brun wears a skull on his belt, how hardcore is that? Think about it ... it's like wearing an actual human skull as a decoration.

Brun uses the Wyld to fuel his martial ability. When he casts spells, his scars and weapon begin to glow with power, which he transfers into his physical attacks.

The feeling we were going for with Brun was 'bike-ie'. He needed to be Sana's antithesis - relying on brute force rather than wisdom.



BRUN TURNAROUND

Adam Duncan

INITIAL THUMBNAIL

Ty Carey





THE WOLF CLAN

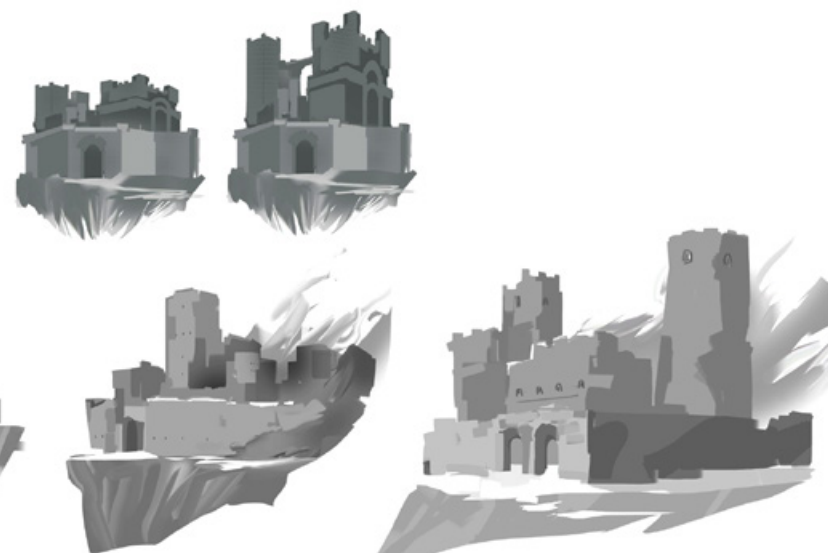
PACK STRONG



L have often heard it said, let sleeping dogs lie. Words could not be truer of the Wolf. They are a force that when awoken, is seldom broken.



WOLF CONCEPTS
Adam Duncan



(left & right) WOLF CLAN CASTLE | Simon Boxer



From the cold North, fur thick and soul of steel, the mighty Wolf Clan emerged. With their prowess in battle matched solely by their infallible honour, it was not long before the clan earned a place -- often grudgingly -- within the machinations of Armello's courts. Unashamed to make their disinterest in magics or politics abundantly clear, the Wolves appear uncouth and brutish to most. In reality, their unique culture is widely misunderstood. A Wolf's greatest compassion is for the clan, the pack, their kin. They draw their strength from a daily life built upon pride, loyalty and honour above all else... elements that make a Wolf more deadly than the steel they wield.





THANE CONCEPTS | *Adam Duncan*

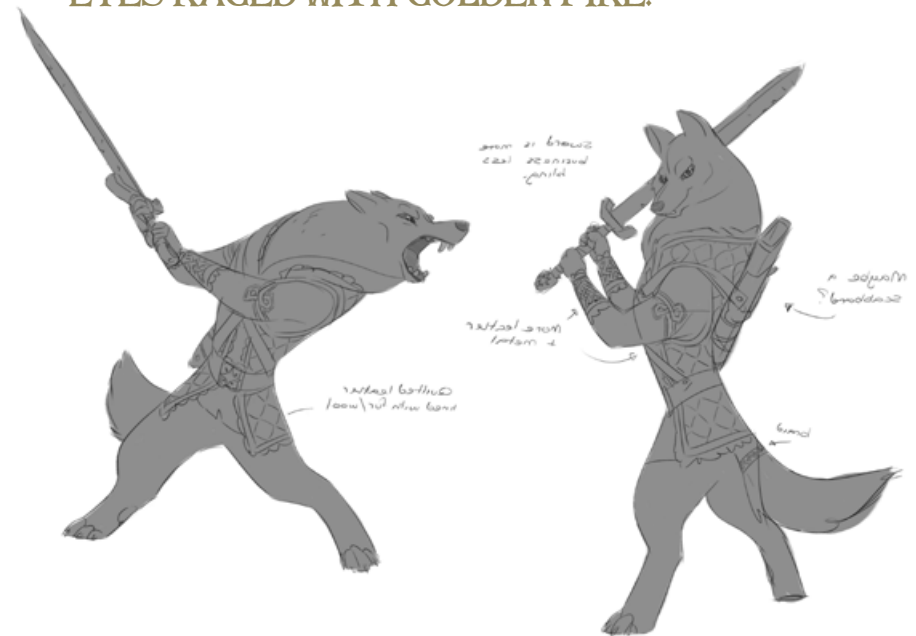


THERE IN THE COLD, A BLADE OF
FINEST STEEL, AND AT ITS HILT A
WOLF OF SILVER AND GREY WHOSE
EYES RAGED WITH GOLDEN FIRE.



THANE TESTS | *Adam Duncan*

Thane was the first hero worked on, and as you can see on the left we hadn't yet landed on the idea of the simplified silhouette empowering the designs. Adam was probably working along my guiding words, "Make him kind of like a wolf version of Flynn





SWORD MASTER



THANE

THE WINTER WOLF

 You can see the power of the simplified silhouette working perfectly here - check out the clean line from the tip of the ear to the tail! Magnificent!



THANE
CASUAL
Adam Duncan

Thane is a name that many who border the clan's mountainous region know well. From a young pup, tournaments, duels and challenges have fallen in his favour and gained him fame and celebrity status within the clan. This Wolf's skills with a longsword fast became legend, but alas, Thane's carefree antics drew ire from his father; a weathered, iron wolf of wars passed and adventures trodden, who saw only his son's inability to lead the clan.

Now with his father slain and his brother in exile, that day has come and this renowned sword is still a pup, not yet a wolf.



RIVER THE HOWLING ARROW



HUNTRESS



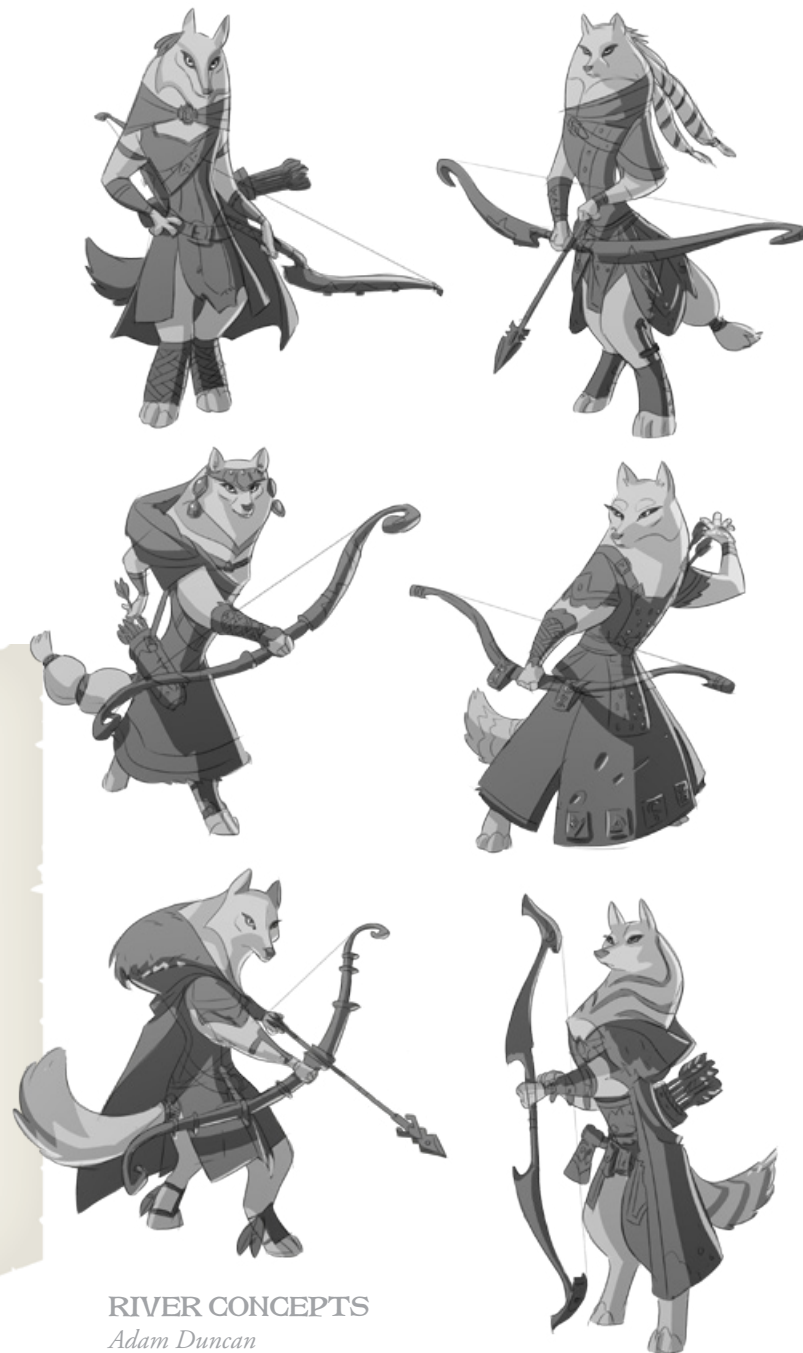
RIVER CASUAL
Adam Duncan

River's poses and design show how unlike Thane she is; pragmatic and sensible, preferring life as a lone wolf amongst the cold highland wilderness.

It came easy to River. To be a Ranger of the Veil was her destiny. As it was her father's before her, and his mother's before him. She was the greatest the clan had ever seen. But destiny can be callous and cruel. Seven dead wolves face down in Splintwood Bog. For a simple error, destiny wove seven stitches for seven Rangers of the Veil in its grand tapestry.

Among those stitches, River's own sister.

No blood bled bluer and so the capital showed mercy, but River knew none. The wilderness became her home, redemption her only solace.



RIVER CONCEPTS
Adam Duncan





gear - cold weather/survival styles
this is a boring expression!



Female, Ranger, Perceptive, Survivor, Pragmatic, Archer
Appeal to fans of rangers, archers and wilderness types

INITIAL THUMBNAIL

Ty Carey

RIVER REFERENCE SHEET

Adam Duncan

 River's large white fur collar helps define her unique shoulder silhouette. Finding unique shapes helps make heroes stand out from each other.





THE RAT CLAN

ROSE AND THORN



The Rat Clan are often said to be as invaluable to Armello as they are infamous. The largest of all the clans, Rats and the various families under their banner are spread far and wide throughout Armello. Herein lies their power, for the Rat sees and hears all. This omniscient presence has made them masters of mercantile, politics, and espionage. Wherever there's trouble, there's often a rat lurking nearby. They've found their place behind the scenes, governing Armello's more unsavoury tasks.

above & below RAT CONCEPTS
Adam Duncan

We decided Rats were extravagant and somewhat gaudy, over-compensating in order to cover up their rat-like natures. Likewise, all of their cities are built up over shanties. The upper levels may feel fancy, but they're built upon layers of ramshackle ghettos. It seemed appropriate that rat culture was fairly illusionary.



Rats were designed to have a unique, 'S' Shaped silhouette.



(left & far right) RAT CLAN CASTLE
Simon Boxer



MERCURIO THE GRINNING BLADE

MERCURIO
CASUAL
Adam Duncan

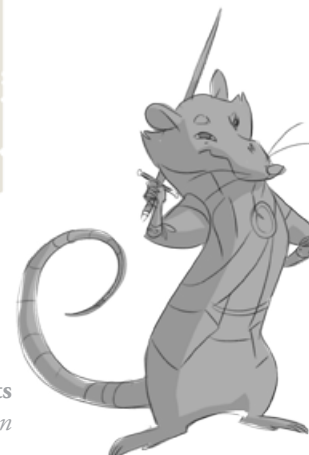


Mercurio, well... what is there to say. Scoundrel. Scumbag. Romantic. Wiley. Flamboyant. All with a wit like diamond and a tongue of silver. This self-proclaimed Lord rose up out of the shanty towns of the rat capital on the backs and out of the pockets of others. Taverns speak of a rat that always wins, gets the girl, saves the village and feeds the riches to the poor. His victims may speak it a different way. Quick with a dagger, and quicker with his tongue, that's the true Mercurio.



SCOUNDREL

Mercurio Concepts
Adam Duncan





MERCURIO
CONCEPTS
Adam Duncan



TURN AROUND
Adam Duncan



I KNOW YOU NE'ER DO WELL TO
TRUST A RAT, BUT MERCURIO,
THERE'S MORE TO HIM. SOME-
THIN' IN HIS EYES, MAY HAVE
FLEECE ME OF ME GOLD. BUT
IT AIN'T FOR NO GOOD REA-
SON. HE SAID SO.



MERCURIO
BATTLE FRAMES
Adam Duncan



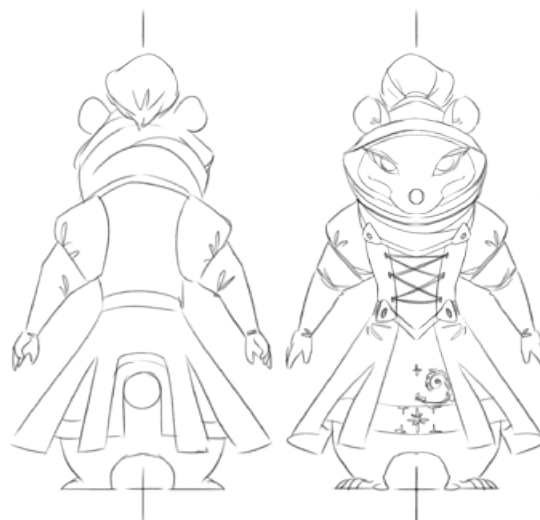


INITIAL THUMBNAILS

Ty Carey

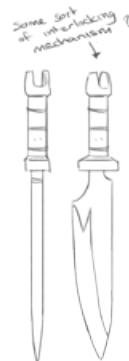
“

SHE'LL NOT ONLY GET IT DONE,
THEY'RE LIKELY ALREADY
DEAD. THE RAT IS AS MERCILESS
AS DEATH ITSELF, AND TWICE
AS EFFICIENT.



ZOSHA TURNAROUND

Adam Duncan



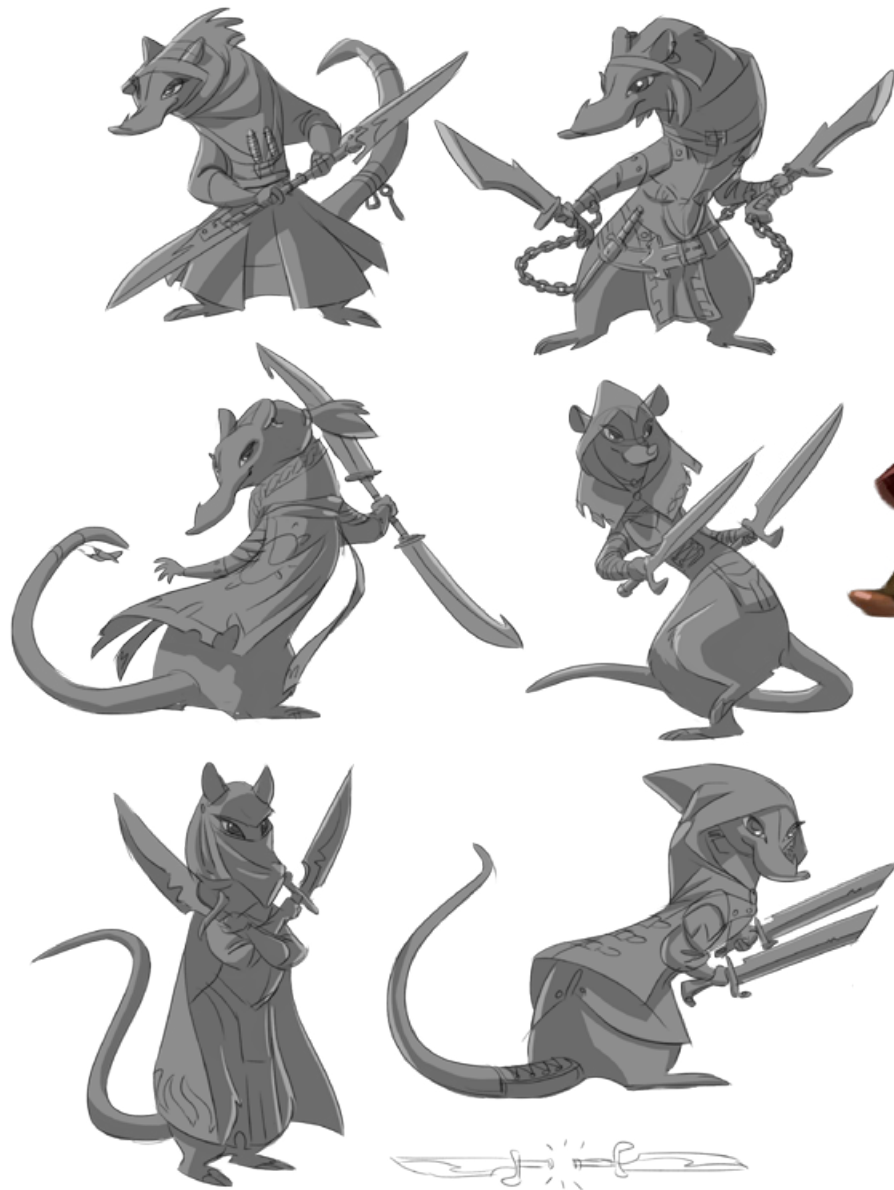


ZOSHA

THE WHIRLWIND



SHADOW



ZOSHA CONCEPTS | *Adam Duncan*



ZOSHA CASUAL | *Adam Duncan*

Born in the most ordinary of circumstances, Zosha's beginnings didn't hint at the story that lay before her. Though even now that there is one to tell, most of those who could tell it, well... are no longer around to do so.

It's uncertain when or how she found her way from the streets to be the Hand of the Night Mother, a shrewd, insidious matriarch within the Rat Clan, but it fast became known throughout Rat lands that Zosha's mysterious appearance and the Night Mother's increasing influence were no coincidence.

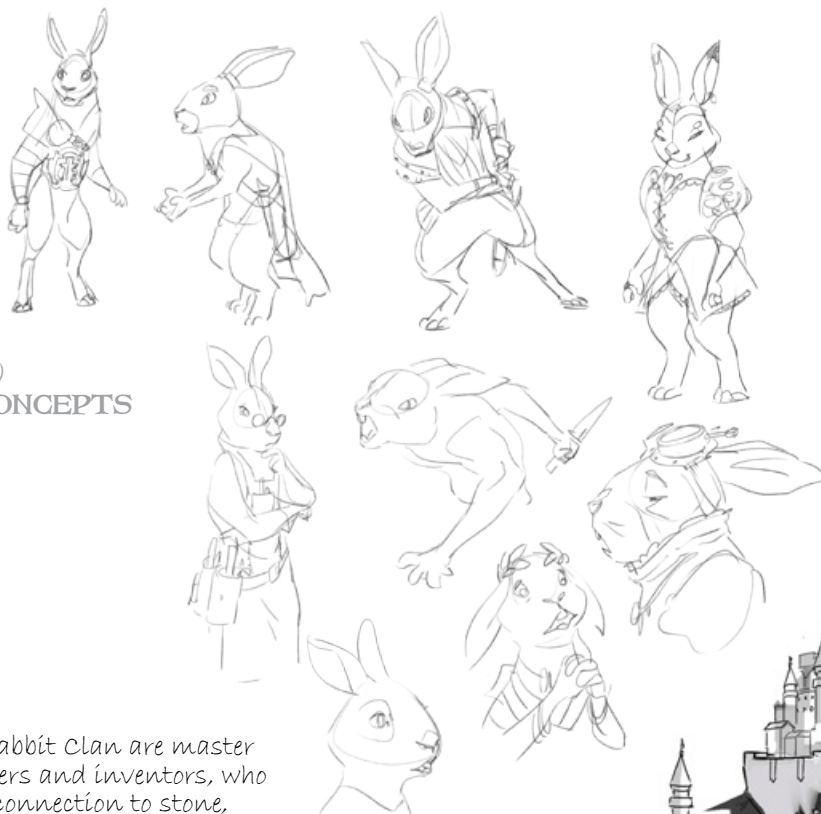
For years Zosha remained in the shadows, a quiet unassuming figure by the matriarch's side, dropping a knee, lending her ear at the mere wave of a that jewel covered hand. Though before long, whispers and tavern tales began to find their way across wine soaked tables. It's hard to tell folklore from fact, but some tales chill bones better than others.





THE RABBIT CLAN

REACH HIGH, BURROW DEEP

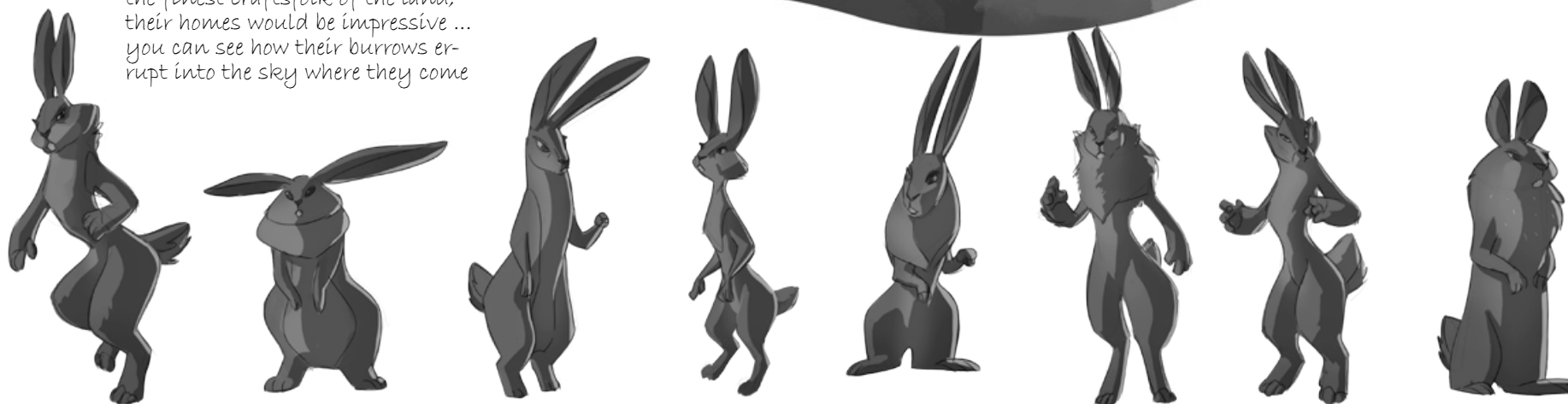


(right & below)
RABBIT CONCEPTS
 Adam Duncan



The Rabbit Clan are master builders and inventors, who have a connection to stone, metal and gems found deep in the ground. It made sense that they'd

become experts at using them. As the finest craftsfolk of the land, their homes would be impressive ... you can see how their burrows erupt into the sky where they come



(left & right) **RABBIT CLAN CASTLE** | Simon Boxer



The Rabbit Clan were the first to venture deep underground, uncovering incredible natural spoils that fuelled generations of curious construction and privileged knowledge. After what seemed an eternity of tinkering and toiling tirelessly, they emerged into the world above, resplendent in gold, precious gems and artifacts of ingenious conception, and laid claim to the windswept plains of Armello. No longer would the clan need to cower in their burrows for their implements and knowledge gave them protection, at last, to enjoy life in the lands above.





AMBER THE FAR SEEKER



AMBER
CASUAL
Adam Duncan



TOMB RAIDER

Former heiress to the illustrious Rabbit Clan, Amber is not your model rabbit nobility. Well, she is, but she also isn't. Socialite, intelligent, industrious, curious, she ticks all the boxes. Problem is, that last one - curious - she checks it ten times over. Lady Amber is more concerned with raiding, well, *exploring* ancient dungeons, derelict ruins and forgotten villages. She's completely obsessed with the lust of the hunt for relics and trinkets of ages long past - for which she has her reasons.

Books and tales of epic expeditions and grand adventures inspired her and now it's time for this child of the burrows to venture further than ever before.



Amber was one of the hardest heroes to realise; her character was elusive and only emerged with the addition of the parasole and the hidden blade (inspired by Lady Snowblood). Note the red parasole - this was swapped to yellow rather late to conform to our clan colours.

We wanted to avoid a stereotypical cute bunny and present a headstrong, capable

(above & below) AMBER POSES
Adam Duncan





Amber's cute-face is based off a popular heroine with really long hair.

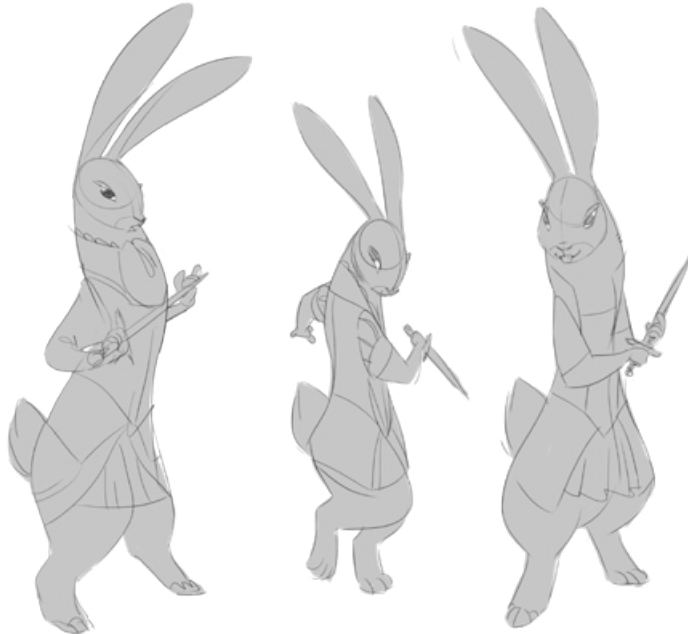


CALL IT AS YOU WISH,
AS LONG AS SHE KEEPS
RAIDING THOSE DUNGEONS
AND BRINGING BACK HER
TRINKETS, SHE'S RICHER
THAN ANY OF US - AND
MORE IMPORTANT TOO,
FOR THAT MATTER.



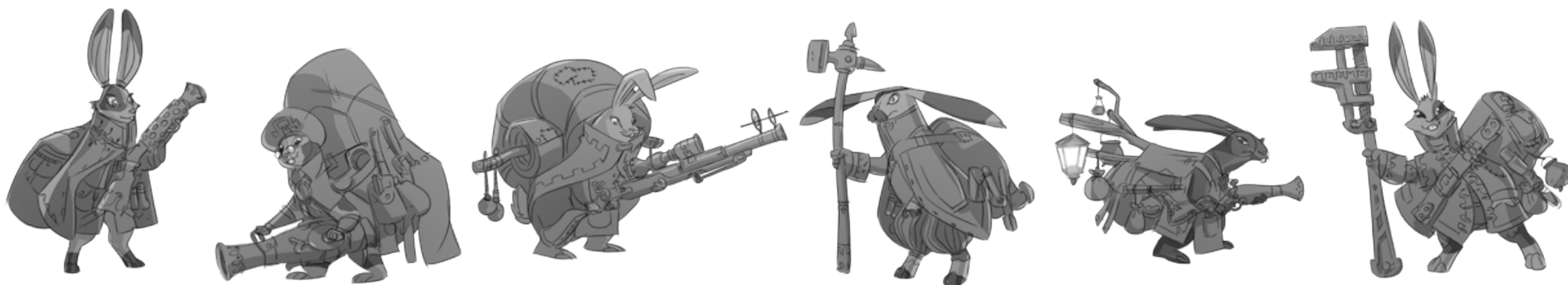
Something's missing from these early concepts of Amber... She's almost there but desperately needs a prop!

EARLY AMBER
CONCEPTS
Adam Duncan



REJECTS
Adam Duncan





BARNABY CONCEPTS

Adam Duncan

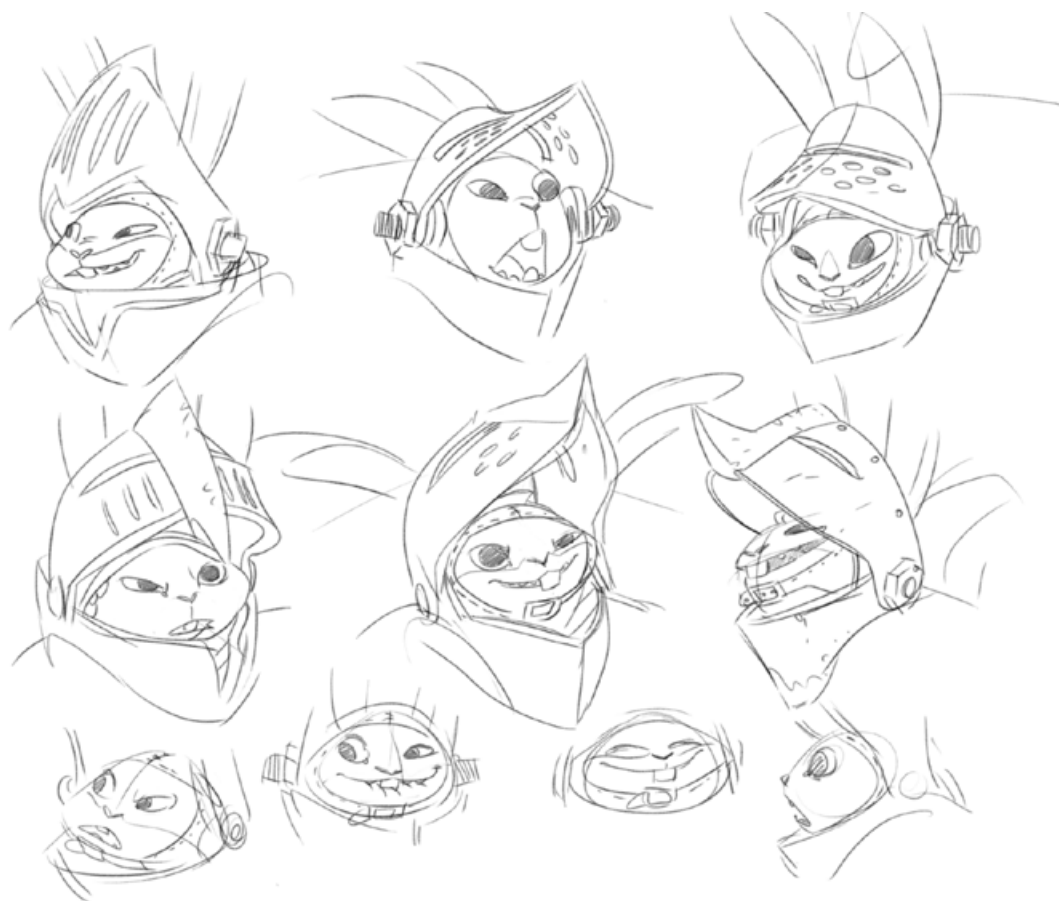


BARNABY THREE QUARTERS

Adam Duncan



We spent time making Barnaby's armour look jury-rigged and worn, but effective. His bulk makes him present well on-screen.



CRAZY FACES

Adam Duncan



INITIAL THUMBNAİL

Ty Carey

Barnaby is a mad inventor type who's quite oblivious to social norms. He's wacky but we wanted him to look capable - his ability to smith his own gear makes him highly dangerous.



If there's one thing the Rabbit Clan is known for, it's their ingenuity, but that doesn't even begin to describe Barnaby. You could start by adding mad, unpredictable, excitable, explosive, but you still wouldn't even be close.

His industrious talents and inventive creations drew the clan's brightest minds from all across Armello before he was even old enough to leave his burrow. "Big plans" and "great things" are the kinds of things they said they had in store for Barnaby. None of them were to know that this wild mind just could not be contained.

BARNABY

SCREWLOOSE



BARNABY
CASUAL
Adam Duncan



TINKERER





The King of Armello is slowly being driven insane by a spiritual malady called the Rot. Nothing can stop his descent. He's a tragic figure, fallen from a once glorious king and bringer of peace, who united warring clans and kingdom. Little is known of his background, except that he comes from a distant land.

KING & THRONE
Adam Duncan



KING & THRONE
Ty Carey



THE KING



BLACKHEART



KING ATTACKING

Adam Duncan & Ty Carey



COMBAT POSES

Adam Duncan



GUARD DESIGNS

Ty Carey



When the King united the warring clans of Armello, the Wolf Clan gifted their finest soldiers to protect him; they became the King's Guard. Clad in their golden armour, they're completely loyal to his every word, unable to break their oath of servitude even as their master falls into madness.

KING'S GUARD



BANE

EARLY BANE CONCEPTS

Ty Carey

Banes were something more physical in their initial concepts. The idea was that they were more like a medieval idea of a monster; consisting of parts of different, fierce animals like you'd find on an old map.



Banes are the personification of the Rot, and the embodiment of unchecked death and misery. They tend to appear where the Wyld is diminished, in unnatural, dead places called Blights. Foreshadowing the King's madness, many Banes erupted from these Blights, oozing out of Rot-filled dungeons, to terrorise the land of Armello.

I couldn't get my head around the design of the Bane until the idea of using dead birds as an inspiration struck me. They were my, and I think most kids, first experience of seeing a corpse.



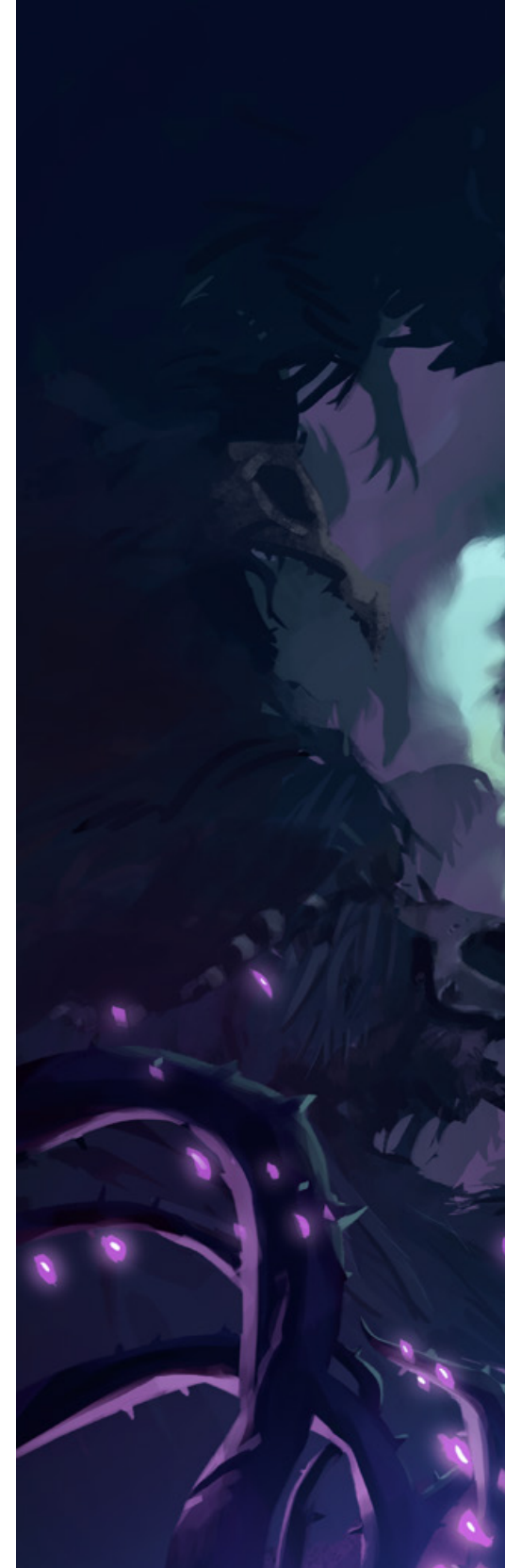


HERO IMAGE THUMBNAILS

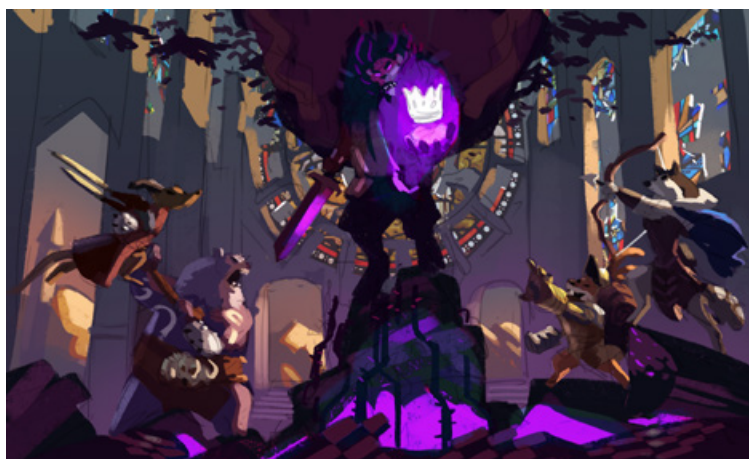
Ty Carey

HERO IMAGE COLOUR STUDY

Adam Duncan





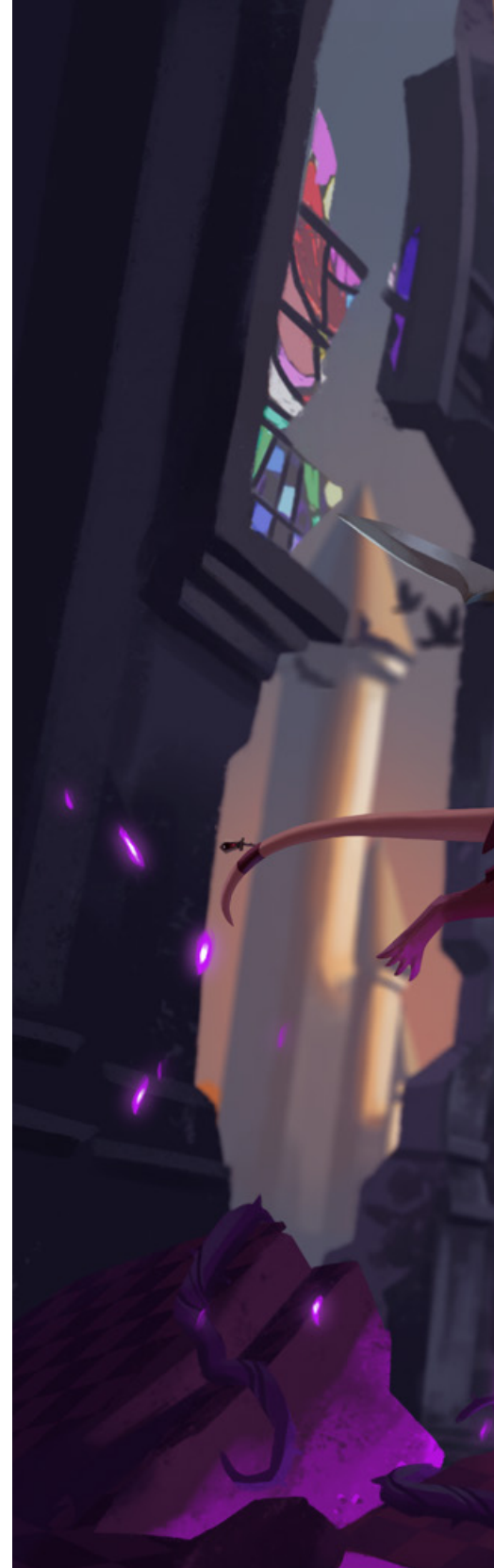


HERO IMAGE 2 THUMBNAILS

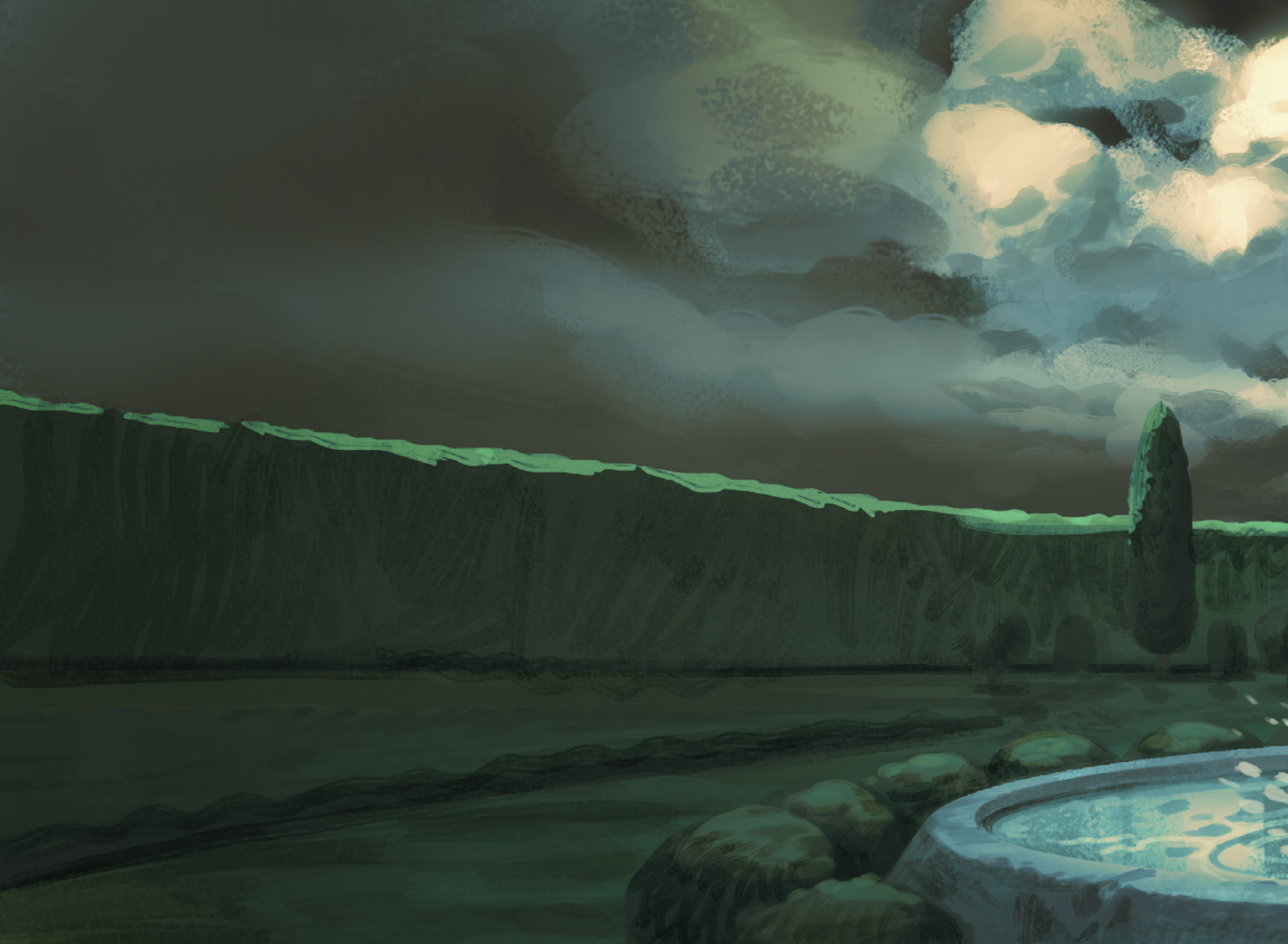
Adam Duncan

(previous page and right) HERO IMAGE 1 & 2

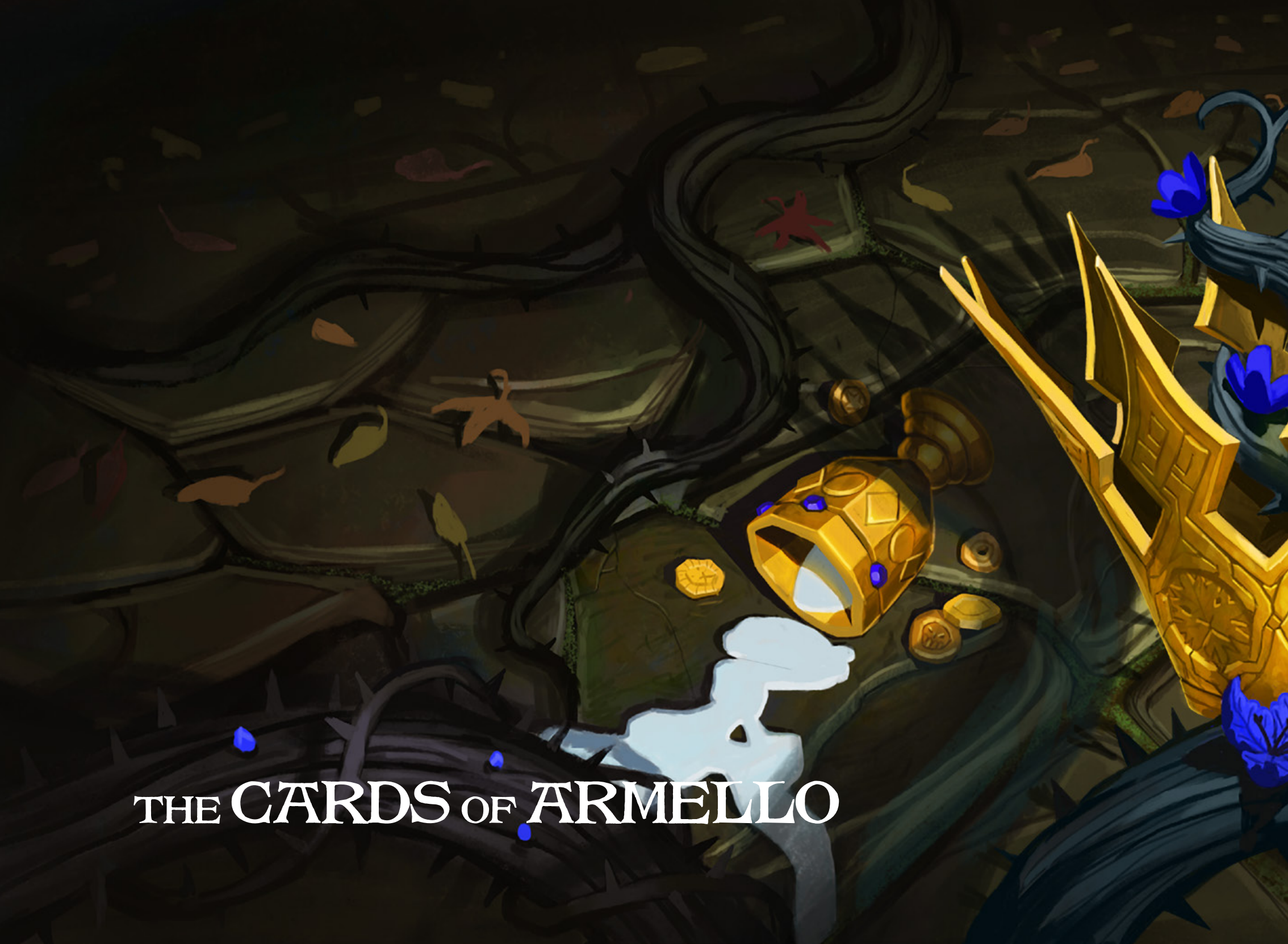
Adam Duncan









A dark, atmospheric illustration of a forest floor. In the center, a white silhouette of a person stands on a patch of light-colored ground. To the right, there is a pile of golden treasure, including a large, ornate golden helmet or crown with blue gemstones, and several gold coins. The scene is surrounded by dark, gnarled trees and thick, thorny vines. Some blue flowers are visible on the right side. The overall mood is mysterious and dark.

THE CARDS OF ARMELLO



(previous page) FOOL'S FOUNTAIN,
PALACE WEST

Tim Mcburnie

(left) CROWN OF ARMELLO

Jack Kirby Crosby

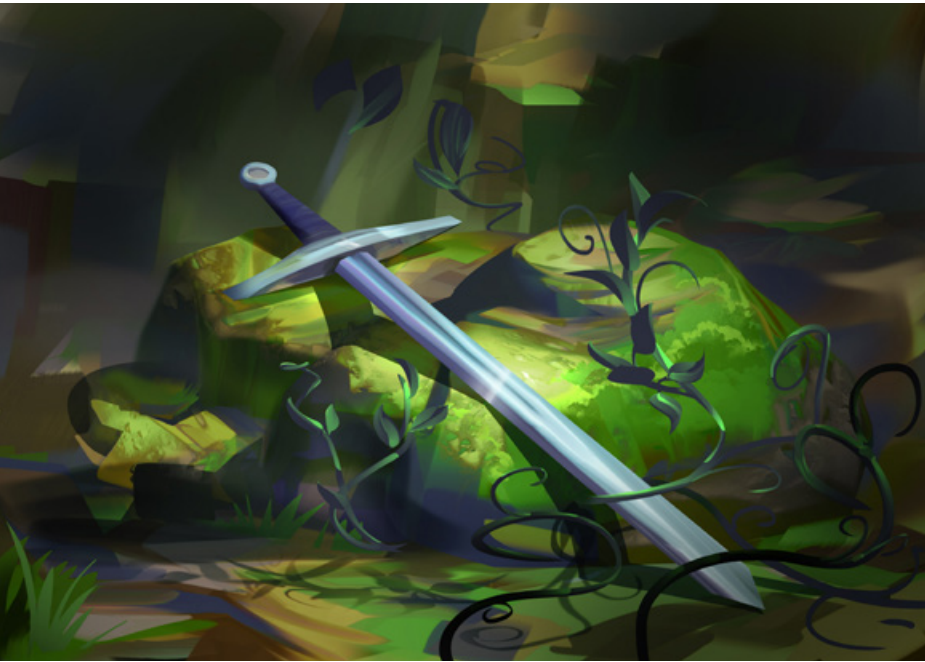


Armello's cards have a magical property; they're windows to its world. The cards are the conception of a cartomancer and prior confidant of the King, in a time now forgotten, and it's said that whoever possesses them can change the course of history. Being one of the main gameplay features, they needed something unique to set them apart. This was our opportunity to show scenes directly from the world of Armello. So a decision was made quite early that they should animate. Why not? We hadn't seen this done before, at the time no game was doing it.

It just happens that it takes a heap of time and effort to animate over 120 cards. It added another consideration to their direction; deciding what to animate was something you needed to factor in before even starting the art. We only had one second of animation for each card, which meant craftily looping the animation over 24 frames without any stutter. It wasn't easy and added a large amount of work, but it gave the cards a life of their own, and the kind of unique hook that could help promote and sell a game.



SHINING STEEL SWORD | *Simon Boxer*



CHAINMAIL ARMOUR | *Jack Kirby Crosby*



MERCHANT'S AGREEMENT | *Jerome Jacinto*



DISGUISE | *Melissa King*





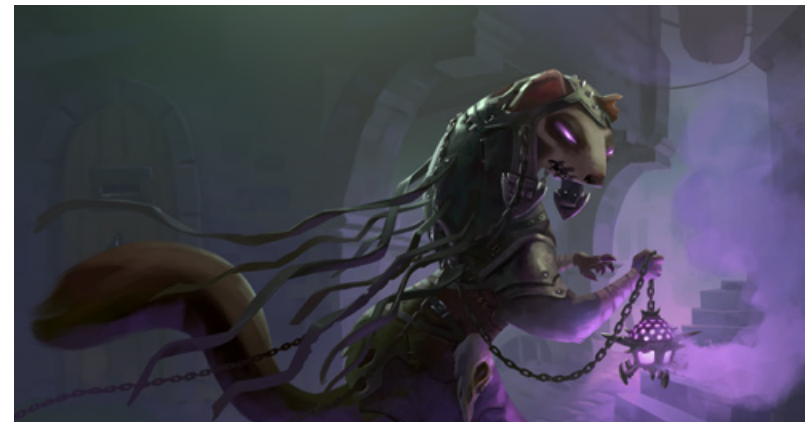
DARK INFLUENCE | *Ty Carey*



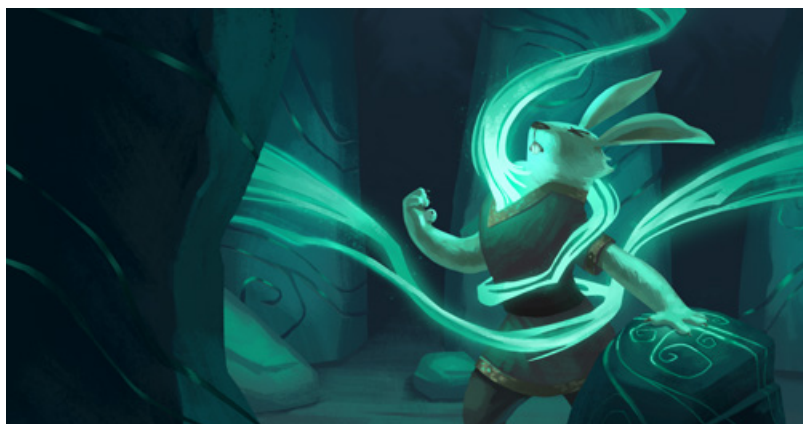




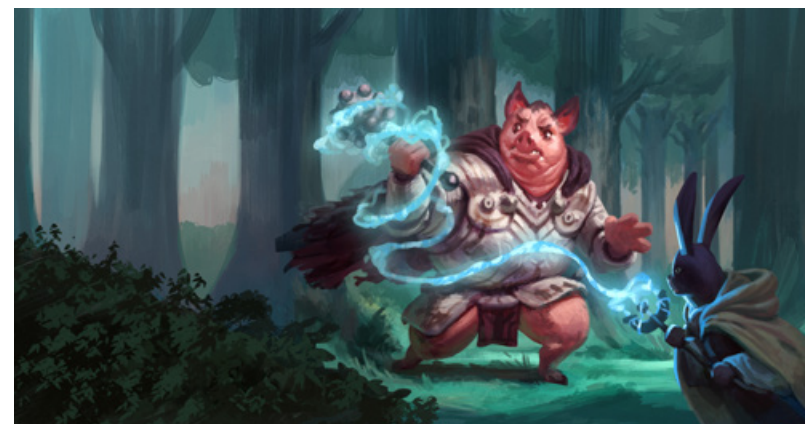
MERCENARIES | *Jerome Jacinto*



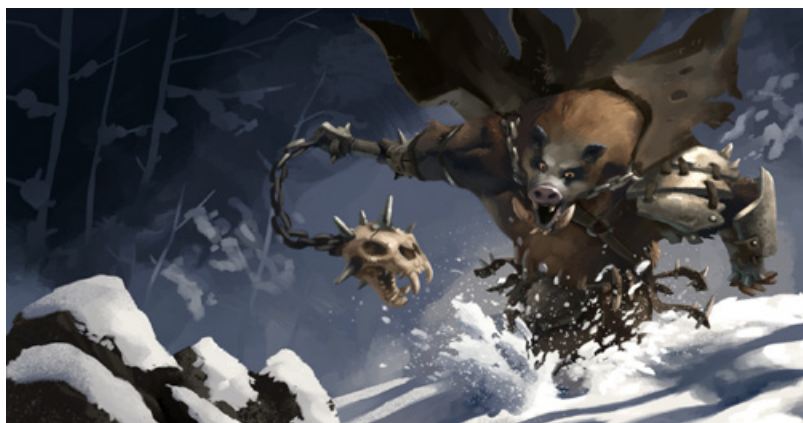
WARLOCK | *Adam Duncan*



WYLD BORN | *Melissa King*



SPIRIT STRIKE | *Tim Mcburnie*



BERZERKER | *Adam Duncan*



DIPLOMAT | *Adam Duncan*

(left) CLEANSING WYLD
Melissa King





AGENT OF MISFORTUNE | *Jerome Jacinto*

TRAVELLING CIRCUS | *Adam Duncan*



BRILLIANT FOOL | *Adam Duncan*

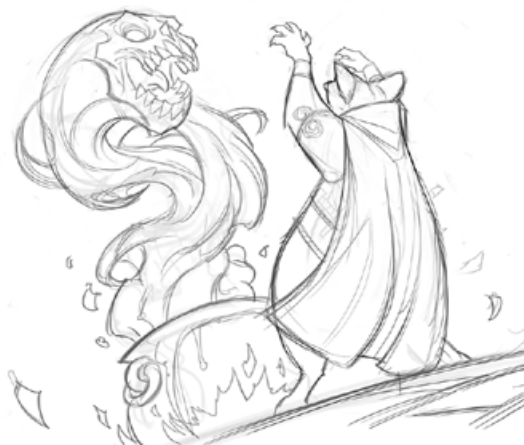


VILE OFFICIAL | *Ty Carey*



ALLIE'S PACT | *Arden Beckwith*





Richard's initial sketch of the creature started with a human skull - but we avoid all things humanoid in Armello, so we replaced it with a bird's skull, foreshadowing the Bane's summoning. We wanted to avoid any notion that humans

DARK MENACE

Richard Lyons



A card starts with a brief description, derived from its basic in-game purpose; taken from the legendary 'Armello Effects Spreadsheet'. We might flip the idea around the studio, but normally I'd write up a few ideas for the card and send it to the artist.

The next step would be the artist returning a series of quick thumbnails for approval, before completing a more finished outline of the card. This process allowed for more iterations before the bulk of the work is done.





The final painted image is delivered in layers, and taken into After Effects where animation takes place. 24 frames (that must loop!) are rendered out, totalling one

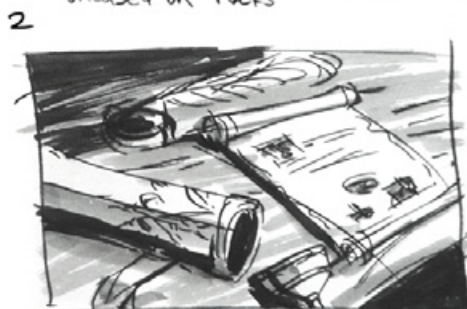
The frames are processed within Unity 3D, packaged together into their own texture, which the game engine plays in order.

Various graphical shaders then apply any additional programmatic animations (UV scrolling, etc) and overlay the user interface elements, such as the card frame, as well as

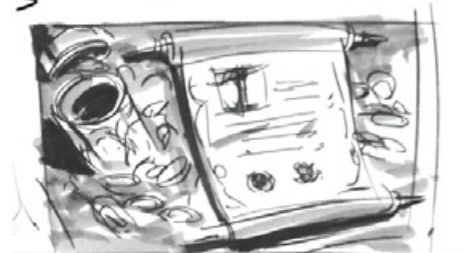




uncased on rocks



on log with ink stone + quill



found amongst gold + treasure

Cards all go through a thumbnail stage trying to find the right composition.

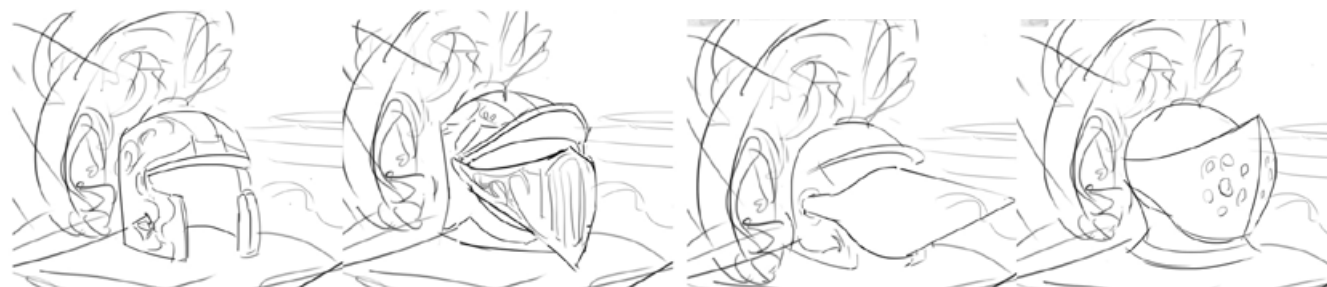
Conveying the card's mechanics and telling a great story is the aim of this stage of a card's development.

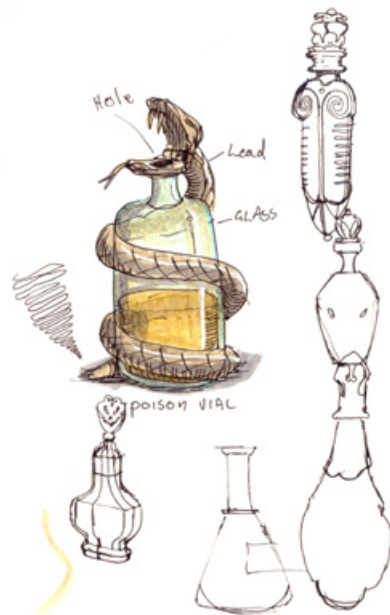
We made an early decision to present items within-world, so all equipment is presented on a background within a scene from Armello. We chose to do this to help build the world in the player's mind.



CARD THUMBNAILS

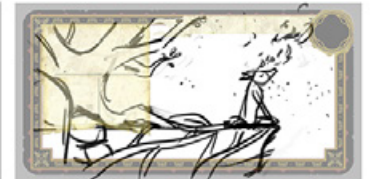
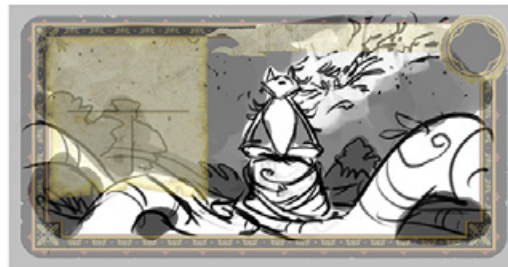
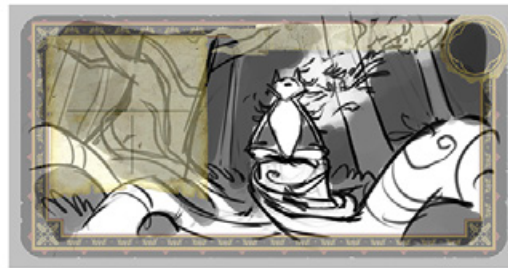
Simon Boxer





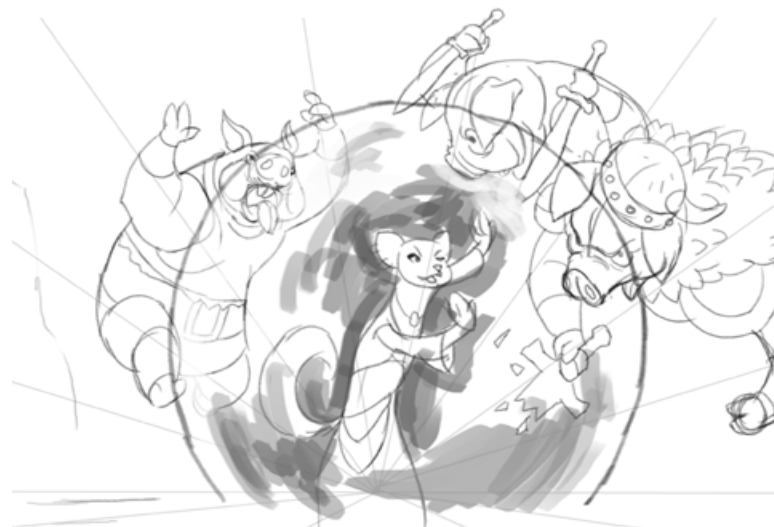
Snake Venom Concepts

Jack Kirby Cosby



Cleansing Wyld Concepts

Melissa King



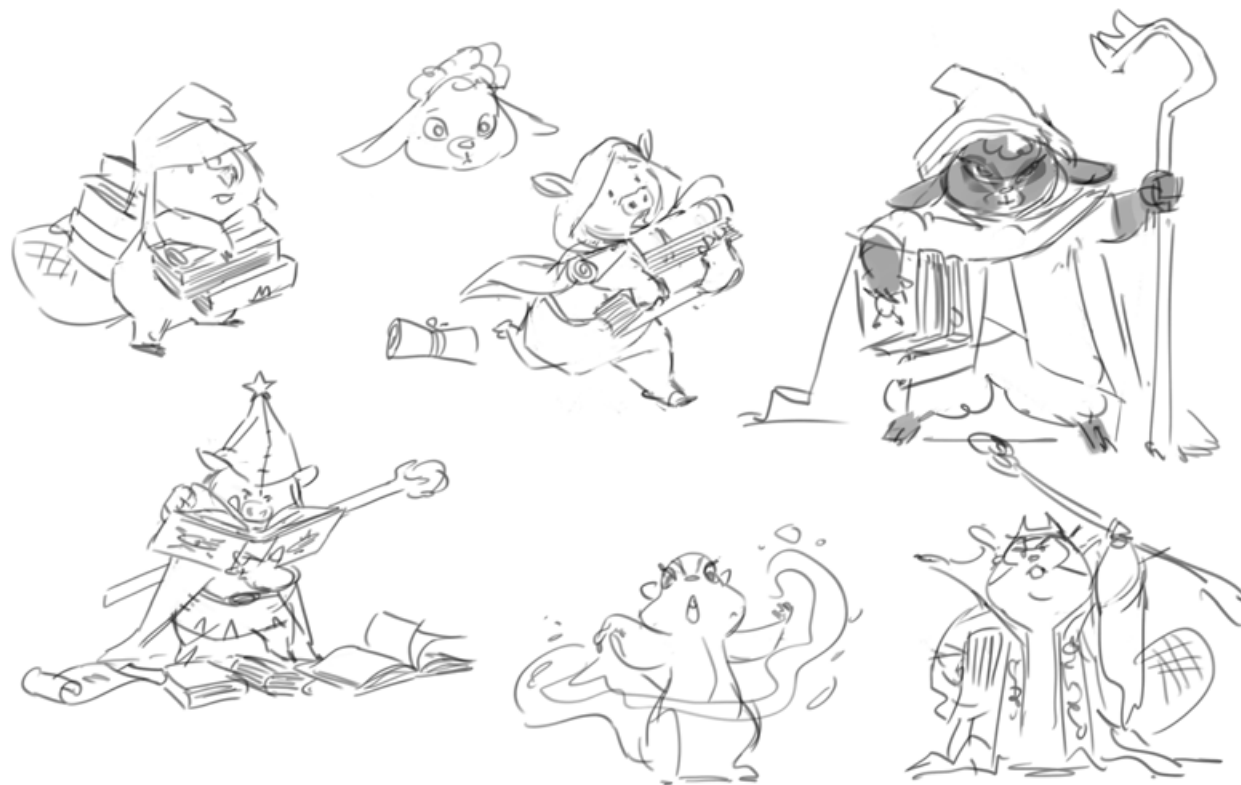
Shimmer Shield Concept

Ty Carey





SHADE | Tj Carey



APPRENTICE CONCEPTS | Adam Duncan



WANDERING CIRCUS FOLK | Adam Duncan

Monkeys,
or any-
thing hu-
manoid, don't
exist in Armello,
so the little guy
below wasn't used
- he ended up as a
sloth.

Gypsy Circus members.



BRILLIANT FOOL CONCEPTS
Adam Duncan



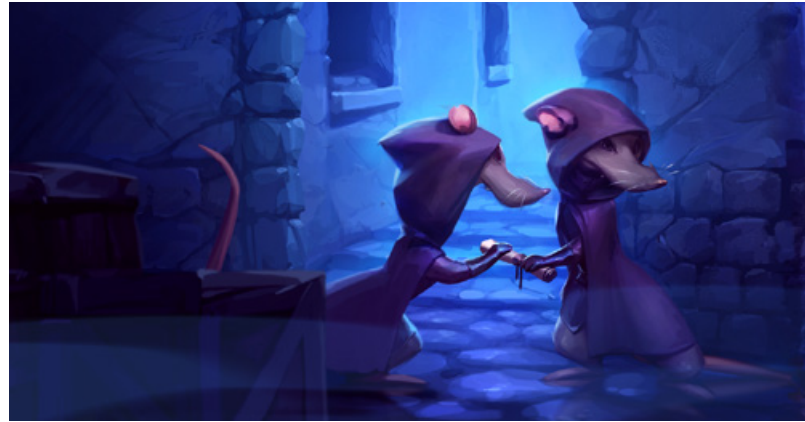
CAPIBARA
Jerome Jacinto



YAK MINER
Jerome Jacinto



EXPENDABLES | *Jerome Jacinto*



SPY NETWORK | *Arden Beckswith*



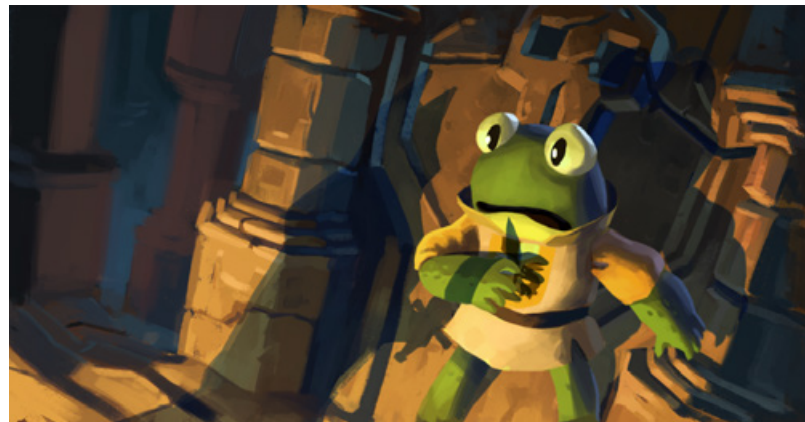
ROYAL SHIELD | *Simon Boxer*



FOCUS | *Jack Kirby Crosby*



SHIMMER SHIELD | *Ty Carey*

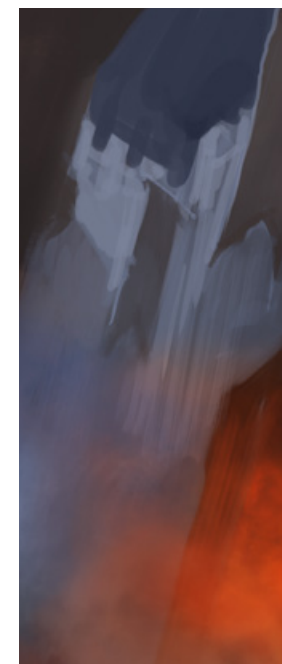


SQUIRE ~ GUPPY SKIN | *Adam Duncan & Ty Carey*



THE STRANGER | *Arden Beckswith*





MOONBITE | *Tim Mcburnie*

WAKE THE TREES | *Ty Carey*



GRAND HEIST | *Adam Duncan*



BEHEADED | *Jerome Jacinto*



BLACKSMITH | *Alexander Diochon & Ty Carey*



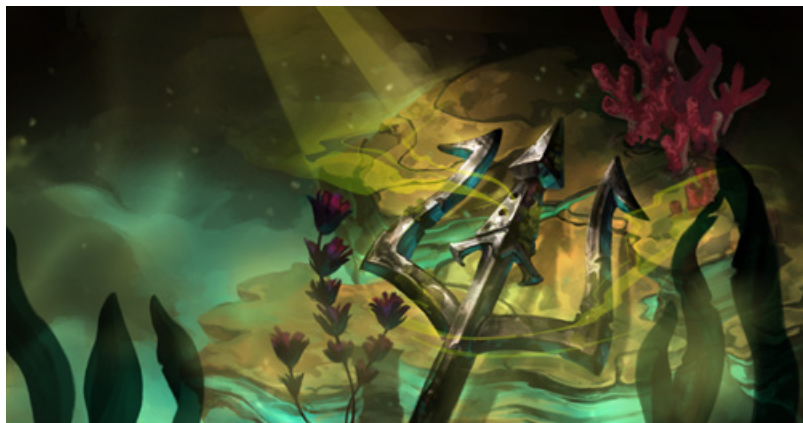




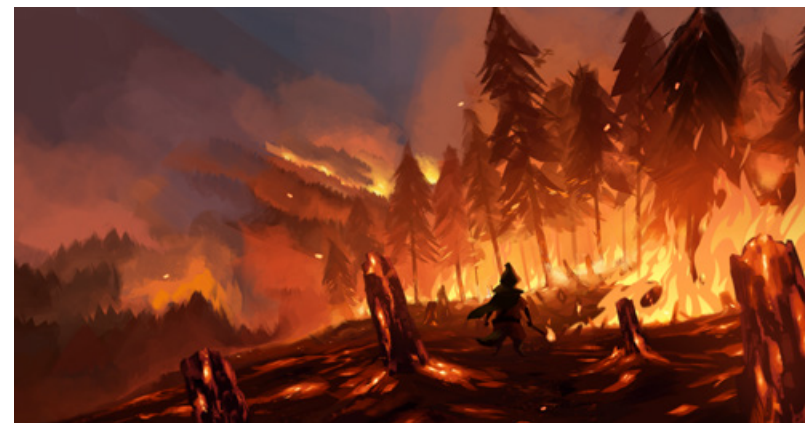
WELCOMING PARTY | *Ty Carey*



WITCH HUNTERS | *Melissa King*



REAPER'S TRIDENT | *Ruth Bosch*



ARSON | *Adam Duncan*



GAME OF THORNS | *Melissa King*



BANES CLAW | *Ty Carey*

(left) TOWER SHIELD
Simon Boxer





GAME ART



(left & below) THE CORONATION
Ty Carey



“

BLUE AND GOLD FLIES IN
BLUE AND GOLD SKIES.
NEVERMORE A STRANGER,
NOW OUR KING. ARISE!

~ THE CORONATION



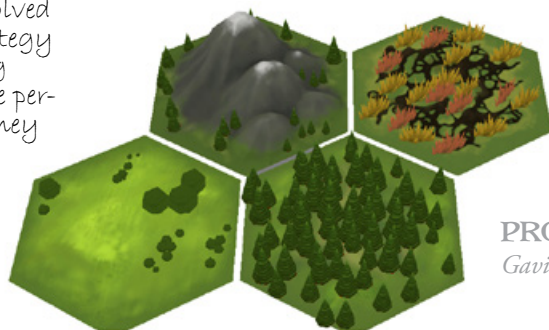


PHYSICAL PROTOTYPES

In the early stages, Armello was prototyped on paper. This allowed us to rapidly experiment and try a number of different game mechanics and dynamics. The game evolved from grand strategy battles involving armies, to a more personal hero's journey experience.

The board transitioned through many different layouts before settling on the array (bottom right) that we're more familiar with.

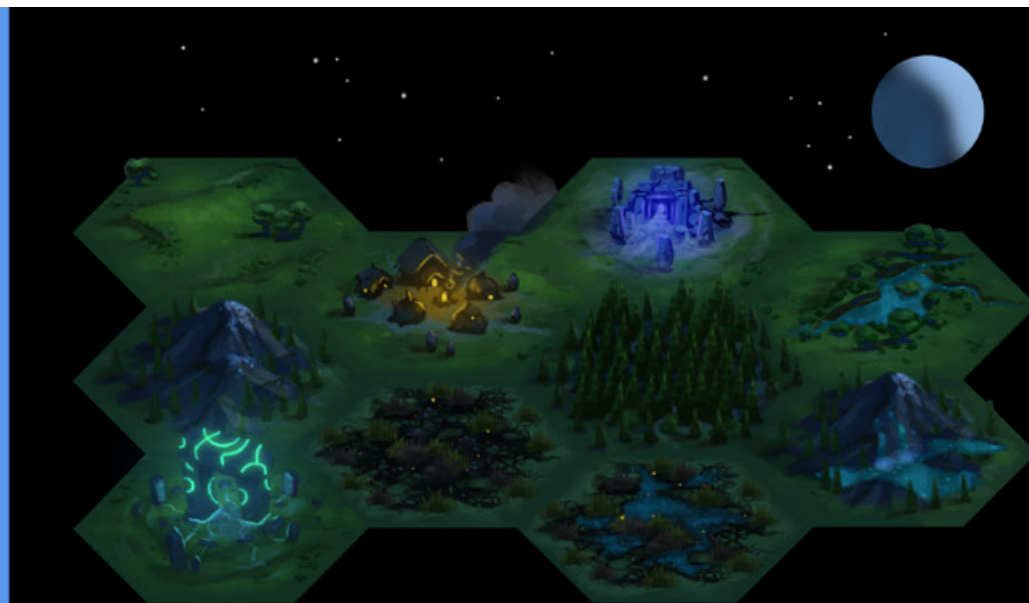
Hero statues were found in an antique dealership and are hand sculpted figurines of the zodiac animals.



PROTOTYPE TILES

Gavin Kusters





Final paper prototype art directly captured from in-game shots.



PALACE CONCEPT & FIRST ITERATION MODEL
Paul Harris

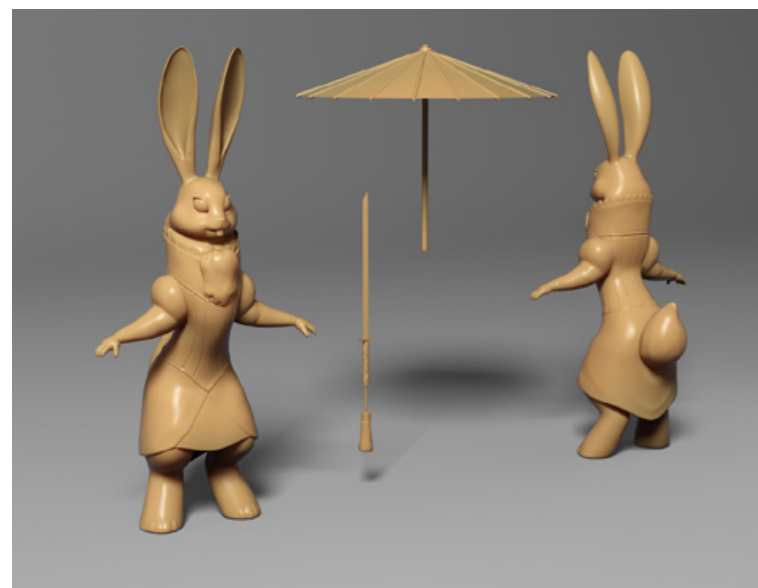




High-poly sculpting was used to create normal maps - a method for creating high definition detail on low-poly models - all the surface roundness and details that are too expensive to be directly modelled into the character's mesh.



HERO MUDBOX SCULPTS
Gavin Kusters





IN-GAME MODELS

Gavin Kusters

Translating 2D concepts into 3D models is always a challenge and creating art that can be observed from any angle (no illustrator's cheats!). Gavin's eye for silhouette can be seen in how well he's captured Adam's concepts.





CARD DESIGNS

Ty Carey

The card symbols presented a challenge in that they had to be readable at both large and small scales.



ARMELLO

Armello

Armella

Armello

Armello

LOGO CONCEPTS

Ty Carey



EARLY UI CONCEPTS

Ty Carey





GUIDE ILLUSTRATION
Jack Kirby Crosby



MURAL FIGURES
Ty Carey



UI CONCEPT
Ty Carey



DAY & NIGHT
Ty Carey

DENIZEN ILLUSTRATIONS
Jerome Jacinto

ICONS
Ty Carey





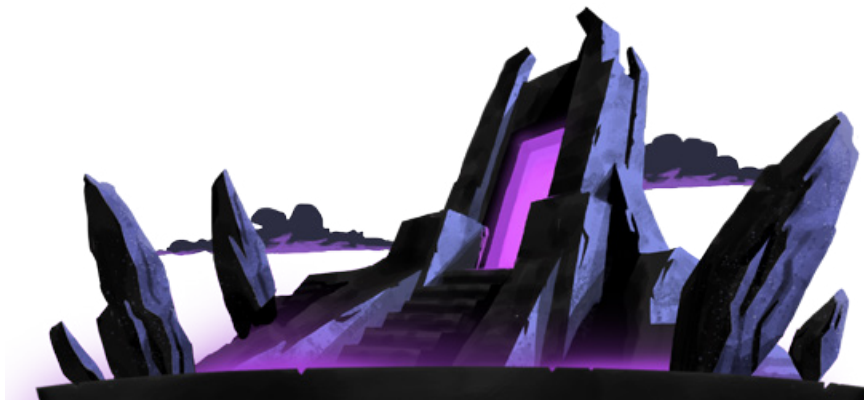
AMULETS AND RINGS

Simon Boxer

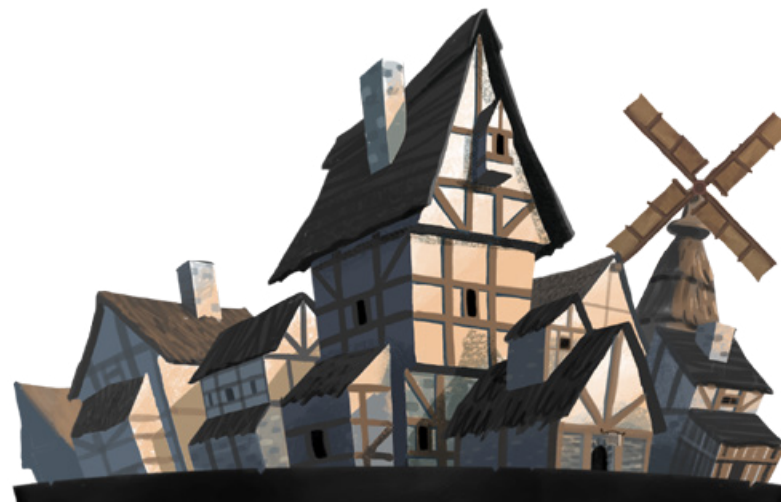


ACHIEVEMENT ICONS

Jack Kirby Crosby



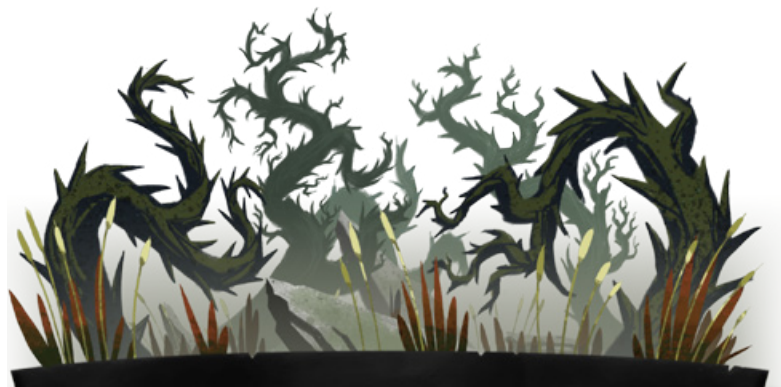
DUNGEON QUEST | *Ty Carey*



SETTLEMENT QUEST | *Ty Carey*



PLAINS QUEST | *Ty Carey*



SWAMP QUEST | *Ty Carey*





STARMELLO - APRIL FOOLS 2015
Ty Carey



FURRY ROAD - APRIL FOOLS 2016
Ty Carey



UPDATE ICONS
Ty Carey



EASTER

Ruth Bosch

Being active on the social media front has always been a priority for League of Geeks.

April Fools is a great time of year to confuse people with fake announcements! Some of our most popular social posts have come from these posts.



GUITARMELO ~ APRIL FOOLS 2017

Adam Duncan





THE TRAILERS



aking an indie game a success is really hard. One of the largest obstacles in the process is how to reach an audience. Thanks to Screen Australia we had a few dollars for marketing, which we handed over to our friends at 12 Field Animation to make animated trailers. These were to be how we'd sell the dream of Armello and get folks excited about our world. The trailers would be traditional 2D keyframed animation, super expensive but unique enough to stand out amongst the usual game trailers. Each would take months of hard work, developing scripts, designing shots and trying to find the right tone for our world.





1 This sequence to be split over duration of film



2



3



4



5



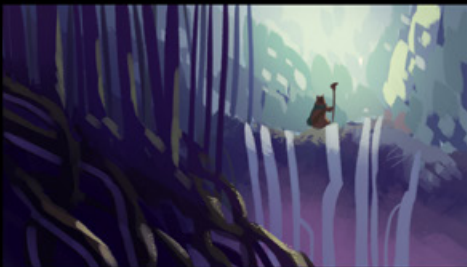
6



7 Alt. castle in sun



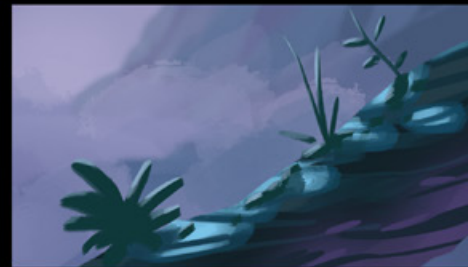
8 falls into shadow



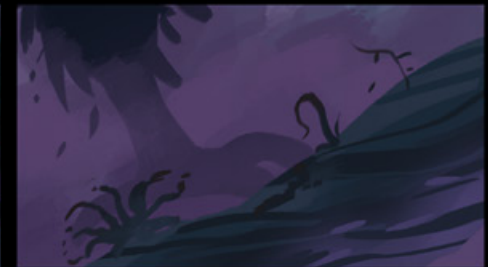
9



10 descending



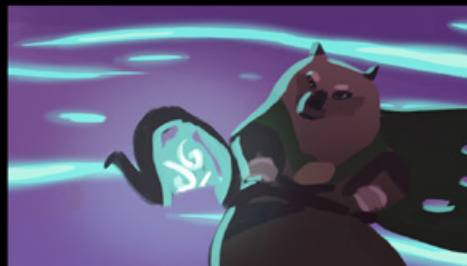
11



12 greenery shrivels + dies as bone steps into frame



13



14



17 Alt castle.



18



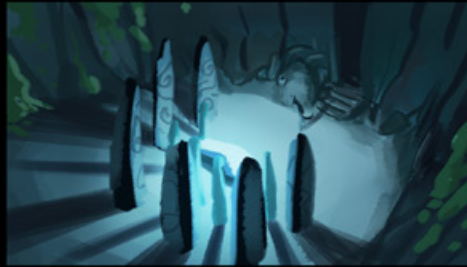
19



20



21



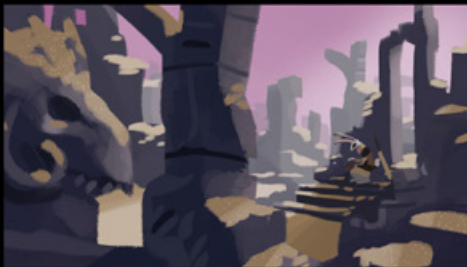
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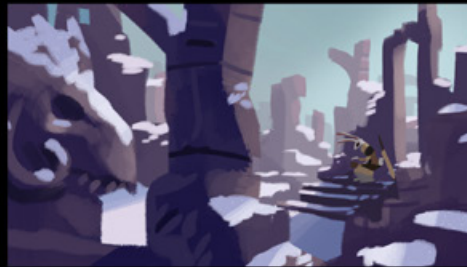
23



24



25 Desert?



26

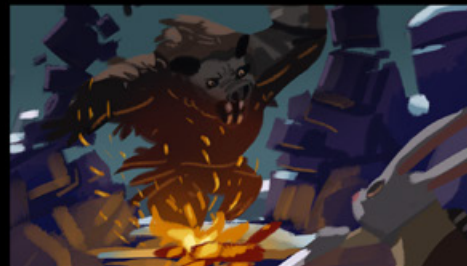
27 Rabbit day/night



28



29

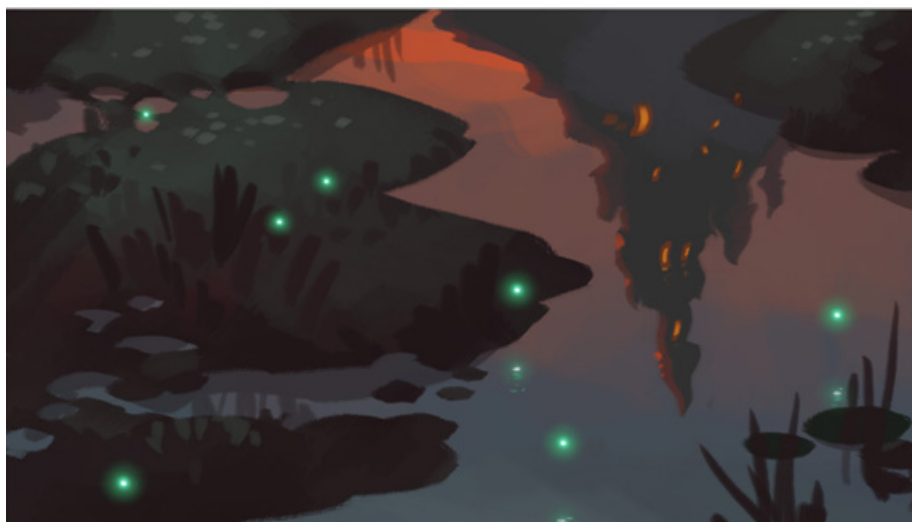


30



31





DEBUT TRAILER COLOUR CONCEPTS
Adam Duncan





GUPPY, DRUIDS AND THANE
Adam Duncan



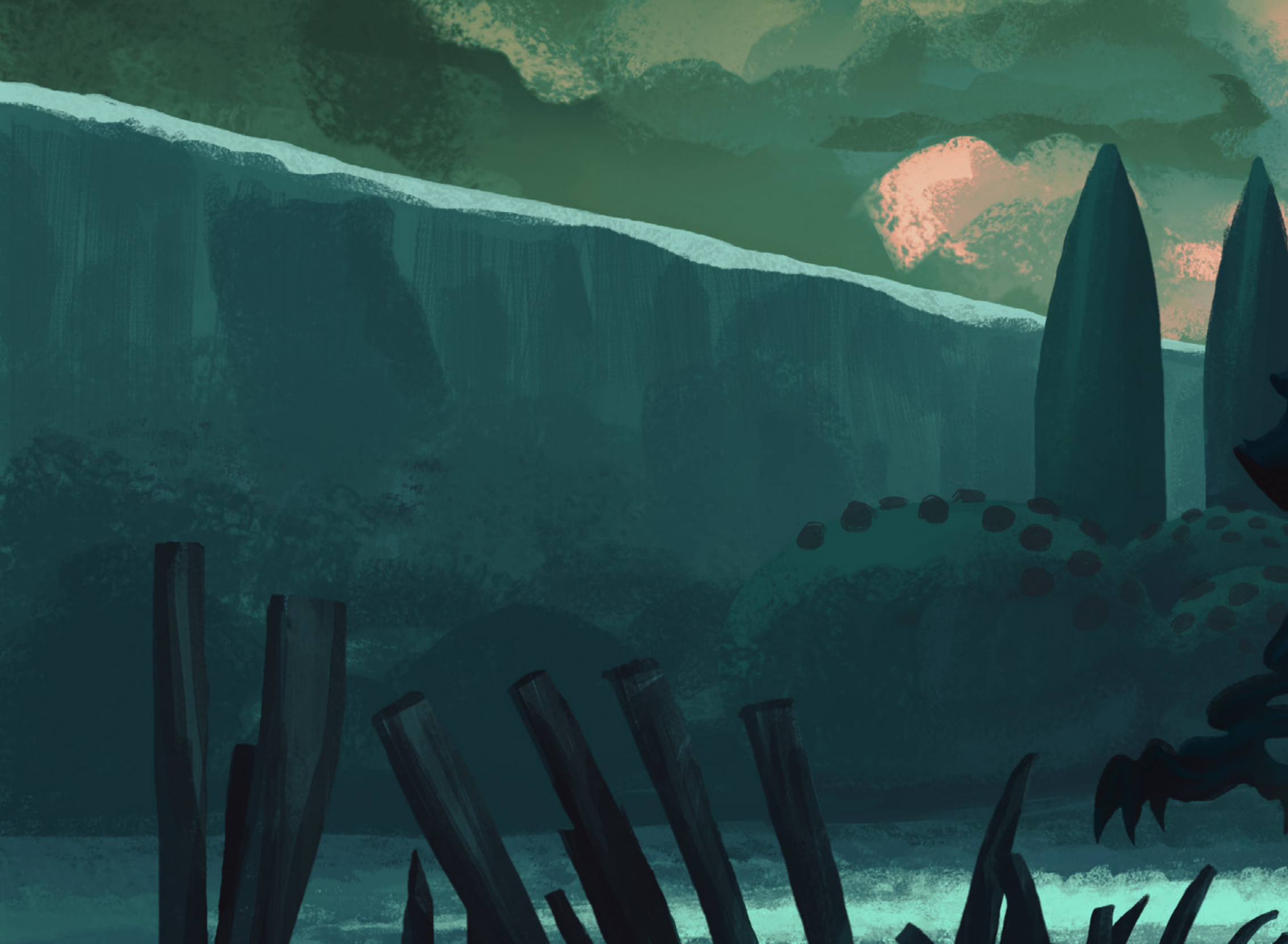
GUPPY EXPLORATIONS
Ann-Marie Denham





VILLAINS
Adam Duncan









Armello was funded by a successful Kickstarter campaign in 2013. During the campaign I reached out to some of my favourite artists, from all corners of the planet, for their interpretation of our fledgling world, however it inspired them, and they kindly helped us out by drawing these amazing images. Their varied and wonderful visions of Armello were a great way of helping to promote the Kickstarter campaign.

Yvan Duque

(previous page) THE UNSEEN DEATH, PALACE SOUTH
Tim Mcburnie



Matt Smith



Simone D'Armini



Val Mo

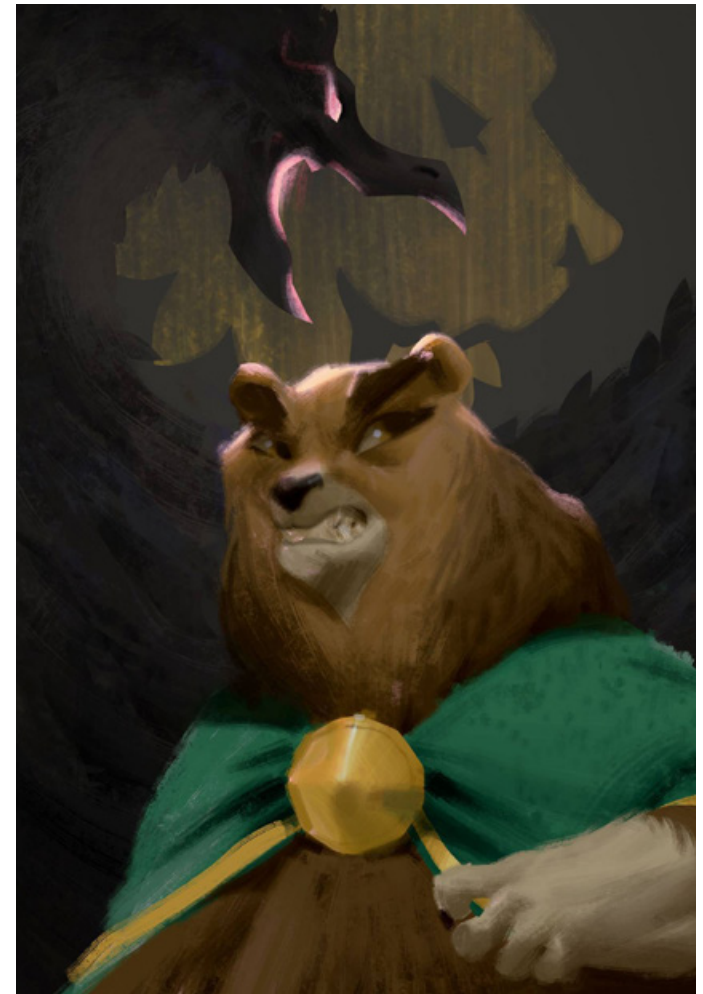




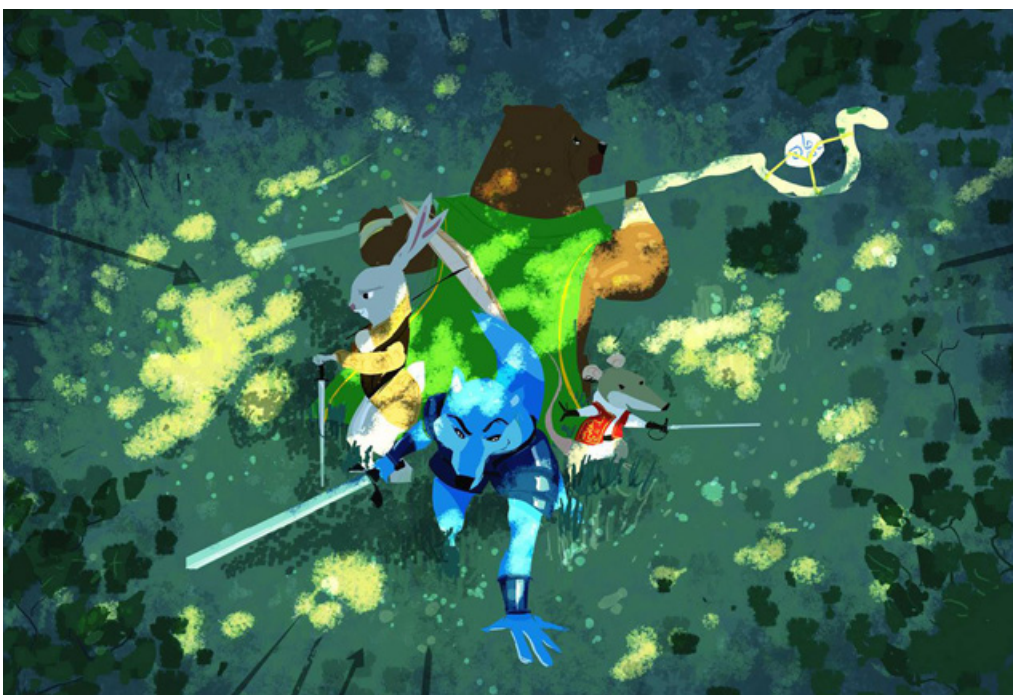
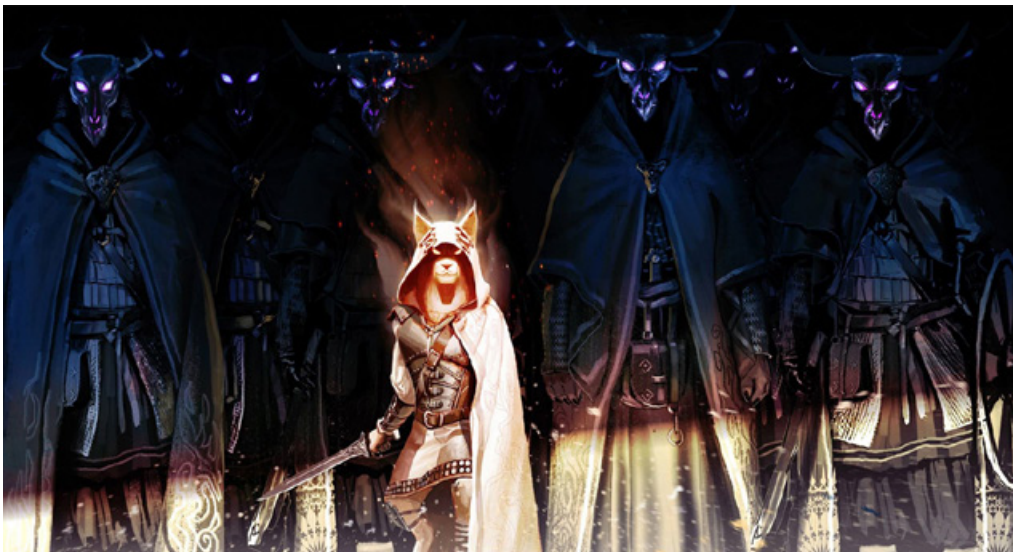
Wiebke Rauers



Lauren Henderson



Alexandre Diboine



Mehrdad Isvandi (top), Pascal Campion (bottom),



Mike Bear





HEROES
Jerome Jacinto



Armello's Artists

Adam Duncan
Alexander Diochon
Andrew Tran
Ann-Marie Denham
Arden Beckwith
Chris Dardis
Cyril Corallo
Douglas Holgate
Gavin Kusters
Guy Walshe
Jack Kirby Crosby
Jerome Jacinto
Melissa King
Nathan Stone
Paul Harris
Richard Lyons
Ruth Bosch
Simon Boxer
Stuart Campbell
Teuvo Heikkila
Tim Mcburnie
Tom Janson
Ty Carey
Wes Adams

Kickstarter contributors
Alexandre Diboine
Matt Smith
Mike Bear
Lauren Henderson
Mehrdad Isvandi
Pascal Campion
Simone D'Armini
Val Morency
Wiebke Rauters
Yvan Duque





Special thanks to



Drew Taylor, for his editing and assistance.

and to our all our backers

KICKSTARTER



